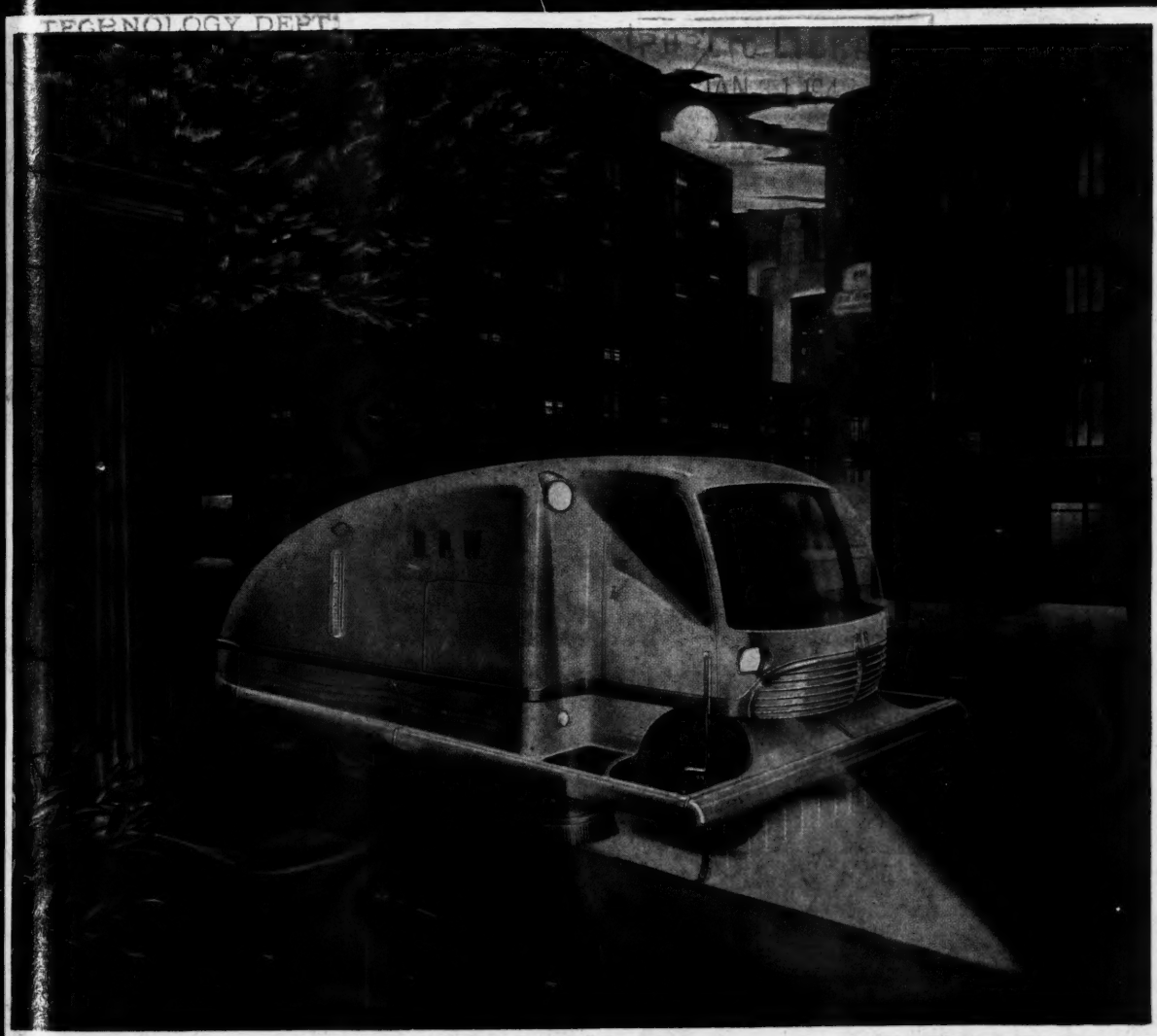




# The Printer

*January 1945*



PRINTING, TOO, WILL CHANGE

# Reprieve!



The year 1944 is gone! A year of growth, accomplishment, profit. But one also of disappointment. Yet we get another chance! For 1945 brings reprieve for all... an opportunity for bigger war effort, more substantial advertising and sales promotion, and greater results from available labor and materials. It is Champion's aim in 1945 to produce the greatest possible amount of paper: first, to help win this struggle quickly; second, to help business prepare for postwar sales, full employment and the prosperity the people of this nation demand.



**THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio**

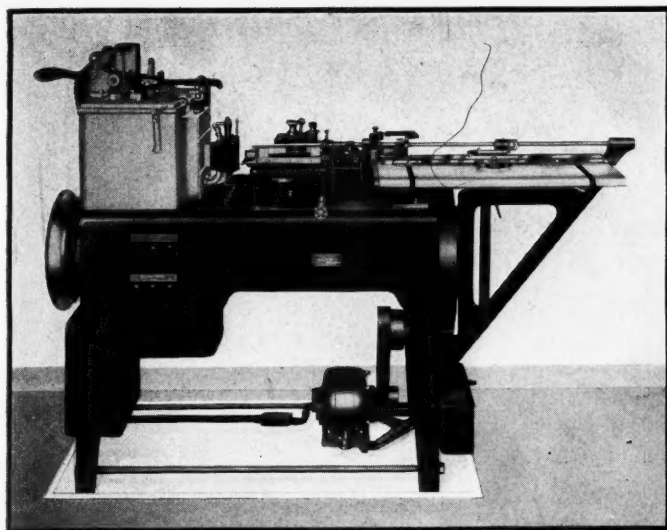
MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . HOUSTON, TEXAS

*Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Bristols, Bonds, Envelope Papers,  
Tablet Writing and Papeteries . . . 2,000,000 Pounds a Day*

DISTRICT SALES OFFICES

NEW YORK • CHICAGO • PHILADELPHIA • CLEVELAND • BOSTON • ST. LOUIS • CINCINNATI • ATLANTA

Public  
(Send  
Entered



PUBLIC LIBRARY  
JAN 31 1945

Showing wide range of Elrod strip material  
—uniform in thickness and height-to-paper  
—from 1-point to 36-point in thickness.



# ***The Elrod Ends Strip Material Shortages***

♦ Plenty of strip material is essential to efficient composing room production. When the compositor faces depleted material racks, and has to piece leads, slugs or rule, "pick" forms, or perhaps even distribute for enough material to finish a job—the result is an unexpected and unnecessary increase in production cost.

♦ The Elrod affords the compositor a veritable "printer's heaven" in strip material—plenty of leads, slugs and border rule—plenty of material for blocking out, or for make-up and lock-up—plenty of base for halftones and zincs—in fact, an adequate supply for practically any need.

♦ With this single machine can be

produced uniformly accurate, high quality strip material, from 1-point to 36-point in thickness. Its great solidity enables it to withstand severe printing, electrotyping and stereotyping requirements. Elrod-cast strip is free from brittle breaks or welds.

♦ Elrod mechanism is simplicity itself, and its operation is correspondingly so, requiring minimum attention by the operator. Mold changes are easily made, and there is no complicated mechanism to get out of order.

♦ End your strip material worries now. With an Elrod, your compositors will always have a generous supply of material on hand when they need it. Ask us for full information.

***Ludlow Typograph Company*** 2032 Clybourn Avenue, Chicago 14, Illinois

Set in members of the Ludlow Tempo family

Published monthly by Trade Press Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois. Subscription rate \$4.00 a year in advance; single copies, 40 cents. (Send Canadian funds—\$4.50 a year; single copies, 45 cents—to The Inland Printer, Terminal A, P. O. Box 100, Toronto.) Foreign \$5.00 a year; single copies, 50 cents. Entered as second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1945. Trade Press Publishing Corporation.



“*Merely scratching the surface . . .*”

Though the use of Offset has expanded 100% in 5 years, the surface has merely been scratched. For wartime needs have pointed up the tremendous advantages of Lithography for greater future production of books, maps, labels, posters, brochures, and other graphic arts products.

With the increased interest in Offset, it should be clearly understood that

## OFFSET IS LITHOGRAPHY,

and is essentially different in every way from Letterpress . . . in principle of operation, in technique, in skills required, in kind of labor organization.

Trained craftsmen in every branch of Lithography are organized into a single industrial union . . . The Amalgamated Lithographers of America (A. F. of L.).

Now and in the future, look to Lithography, which is setting the pace of progress for the Graphic Arts.

Send for handsome booklet, "Offset is Lithography," outlining essential facts for a thorough understanding of Lithography.

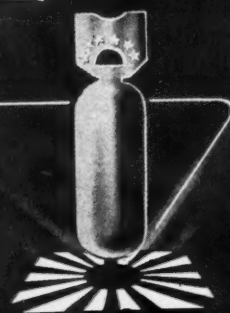
## AMALGAMATED LITHOGRAPHERS OF AMERICA

INTERNATIONAL OFFICES: 450 SEVENTH AVENUE, NEW YORK 1, N. Y. • 1737 HOWARD STREET, CHICAGO 26, ILL.



Bought Your  
**HOWARD**  
**BOND**  
This Month?

*Then You've Started the  
New Year Right*



THE HOWARD PAPER COMPANY • MILLS AT URBANA, OHIO



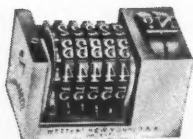
## We hate to say "wait" to our customers

Some day triple "A" priorities will no longer affect our production schedules. It will be a day in which all will take great satisfaction. For it will be the day when war-time delays and postponements will no longer be necessary in filling your orders for Wetter Numbering Machines.

We pledge as soon as that day comes our machines will once again go to our regular customers in full demand-supplying quantities... that our policy of "first come, first served" will once more apply unrestrictedly to commercial orders.

We don't have to wait, however, to thank our customers for the understanding they have shown. We believe that their confidence in us will prove merited and, after all their patient waiting, they will be served by new Wetter Numbering Machines improved through our war-heightened skills.

"Numbering for Profit" will be an even more sound keynote for post-war printers than it was in pre-war days.



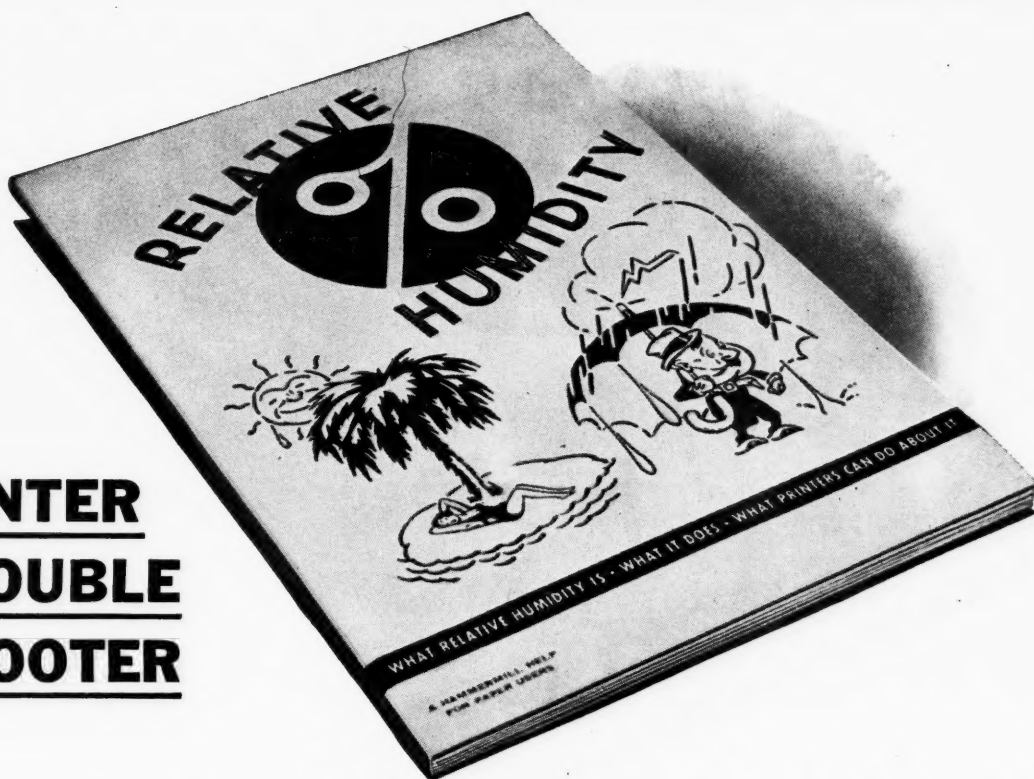
**wetter**

**NUMBERING MACHINE COMPANY**

Atlantic Ave. & Logan St., Brooklyn 8, N. Y.

Ⓔ 6554

## WINTER TROUBLE SHOOTER



## If Wintertime is Your Paper Trouble-time ... Send for This Free Book

**W**INTER is likely to bring heated, dried-out air to your shop along with sharp changes in temperature. That's unhealthy for your paper. It may lead to troubles that cause loss of press time, delayed deliveries and disappointed customers.

Take these two preventive steps this year:

First, read Hammermill's free book, "Relative Humidity." It tells what happens when paper dries out, what causes "static" and

feeding troubles. It suggests simple ways to adjust your shop to winter conditions and it explains how to keep your paper and equipment in the best condition, ready to run with the minimum of trouble.

Second, use paper made by a modern mill where the vital factor of moisture content is scientifically controlled. Hammermill papers come from such a mill, and many printers know them by experience as more free of printing troubles than most papers.

**BUY BONDS AND KEEP THEM**

*Send for it!*  
You'll find "Relative Humidity" helpful no matter what paper you use. Send for your free copy today.



**HAMMERMILL  
BOND**



Hammermill Paper Company, Erie, Pa.  
Please send me—FREE—the Hammermill handbook, "RELATIVE HUMIDITY."

Name \_\_\_\_\_

Position \_\_\_\_\_  
(Please attach to, or write on, your company letterhead)

IP-JA

BACK TO BEATING ESTIMATES AGAIN



# Customer Samples AT PRODUCTION SPEEDS

**Ideal ink-distribution, at maximum speeds, and under all conditions, now made possible by Dayco Rollers with the new synthetic sleeve**

There is now a printing roller that inks more smoothly, that inks the finest half-tone screens without filling detail; and still covers solids, even half-page solids, dense and rich and black. What's more, these rollers do this at speeds as fast as presses run!

These rollers, called Dayco Rollers, are utterly unlike the old-style composition type, and distinctly different from rubber printing rollers. The Dayco

has a separate, patented, replaceable sleeve put on over a special base. Then both its tacky surface and its more resilient body can each be made of the one material that is most precisely suited to each particular purpose.

Its surface is of the new synthetic composition that is incomparably finer for all ink distribution; and longer-lasting than any other material ever used in roller making. And its base is firm, non-porous, still of precise softness, pre-determined and pre-conditioned for your own pressroom, and for your own type of work. Even better, neither base nor sleeve is affected by weather or temperature... or by chemicals, inks, or washes; so Dayco

rollers maintain amazingly long their matchless roller performance.

They stay the way they're set! Daycos don't deteriorate; can't "fly apart"; never harden, shrink, or swell... printers concur that with Dayco rollers many less "spares" are needed!

Thousands of shops are already running with many thousands of Daycos, in every size, in every position, on all the presses made. And they continue to buy Daycos! Dayco Rollers have now become the leader in the business!

Their cost? It's a little more. But Daycos outlast all other types by at least 4 times over! And, then when a Dayco Roller finally does wear out, you can always have it resurfaced for as little as 1/3 its original cost.

## Be SURE to specify Daycos on all NEW equipment

Plan now to have your new presses come, when they are available, equipped with only Dayco Rollers throughout. The speed at which Daycos help to maintain highest quality assures you of added pleasure and profit.

Write, today, for complete information. Get the benefit of 11 years of outstanding roller research. Get the result of many thousands of formulations with countless synthetic materials, 40 years of technical excellence unknown to any other roller manufacturer. Write, now.

**THE DAYTON RUBBER MFG. CO.**  
DAYTON 1, OHIO

Latin-American Representatives: National Paper & Type Co., 120 Wall St., New York, N.Y.  
Canadian Representatives: Manton Brothers, Ltd., Toronto-Winnipeg-Montreal-Vancouver

★ KEEP ON BUYING WAR BONDS ★



Dayco Rollers by

**Dayton Rubber**

The Mark of Technical Excellence in Synthetic Rubber

# NOW IS THE TIME...

When Graphic Arts plate making service is really appreciated. With abnormal demands on your plant and your plate-making facilities, together with the stress under which most of your outside sources are operating, it is a relief to find a plant so well manned and equipped as to be able to handle your most unusual demands without delay... and without the usual excuse of being too busy with essential work. Graphic Arts is doing both in stride.

It is only natural that more than 200 of America's leading printers and lithographers have come to depend so much upon Graphic Arts for jobs of every kind, including color

process plates, black and whites, high-lights, posters, line or halftone negatives or positives for machine transfer, or photo-composed press plates, albumen or deep etch for offset. Graphic Arts also supplies color process, one color line and halftone, camera composed negatives and photo-composed multiple negatives or complete etched plates, ready to run, for letterpress.

Let us show you how we can effect important economies for you. We operate 24 hours a day, with overnight deliveries to most printing centers. Write, wire or phone your requirements.

MAIN OFFICE AND PLANT • TOLEDO 2, OHIO • JACKSON AT 11TH ST. • PHONE MAIN 2167  
 CHICAGO OFFICE 201 North Wells Street Phone Randolph 5383 • DETROIT BRANCH Elizabeth and John R Phone Randolph 9122 • NEW YORK OFFICE 148 West 23rd Street Phone Chelsea 3-5309

*Graphic Arts Corporation OF OHIO*  
 MAKERS OF FINE PRINTING PLATES  
 TOLEDO • NEW YORK • CHICAGO • DETROIT

# HOE'S

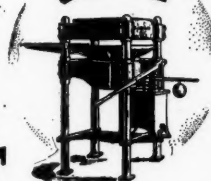
1944



FROM HOE'S  
1944 CATALOG

80 YEARS  
OF  
ADVANCEMENT

1864



FROM HOE'S  
1866 CATALOG

## IN BUILDING BETTER HYDRAULIC MAT MOULDING PRESSES

**A** SUCCESSION of catalogs shows how, for nearly a century Hoe has given to the Graphic Arts the benefits of continuous improvement in hydraulic moulding equipment.

The latest Hoe Direct Pressure Hydraulic Matrix Moulding Press — the culmination of Hoe's 80 years of advancement in the design and manufacture of Hydraulic Presses of every description — produces deeper, sharper, more uniform impressions; provides greater accuracy for color work; holds mat stretch and buckling to a minimum; gives faster, simpler operation.

Not only is it the speediest machine on the market, but its capacity can be doubled at any time by the addition of an extra sliding form plate.

Its one-piece frame of alloy steel provides utmost rigidity with economy of space. Ease and safety of operation result from full automatic control with conveniently located push buttons. It can be supplied for cold mat moulding, or for moulding under heat.

Scientifically designed and precision-engineered, 80 years of know-how are responsible for the highly satisfactory performance of this Hoe machine.

*Back the Invasion*



*Buy more War Bonds*

**R. HOE & CO., INC., 910 EAST 138th STREET (at East River) NEW YORK 54, N. Y.**

Branches: CHICAGO • BOSTON • BIRMINGHAM • SAN FRANCISCO

# "Write! Don't Ride!"



Unless your trip is urgent and necessary to the war effort, buzz for your secretary and let a letter do the job. Millions are cooperating in this way and many of them, convinced of the importance of an excellent business correspondence, are writing on Correct Bond. It's an excellent bond—white, strong, and with the character that is only achieved in rag content papers.

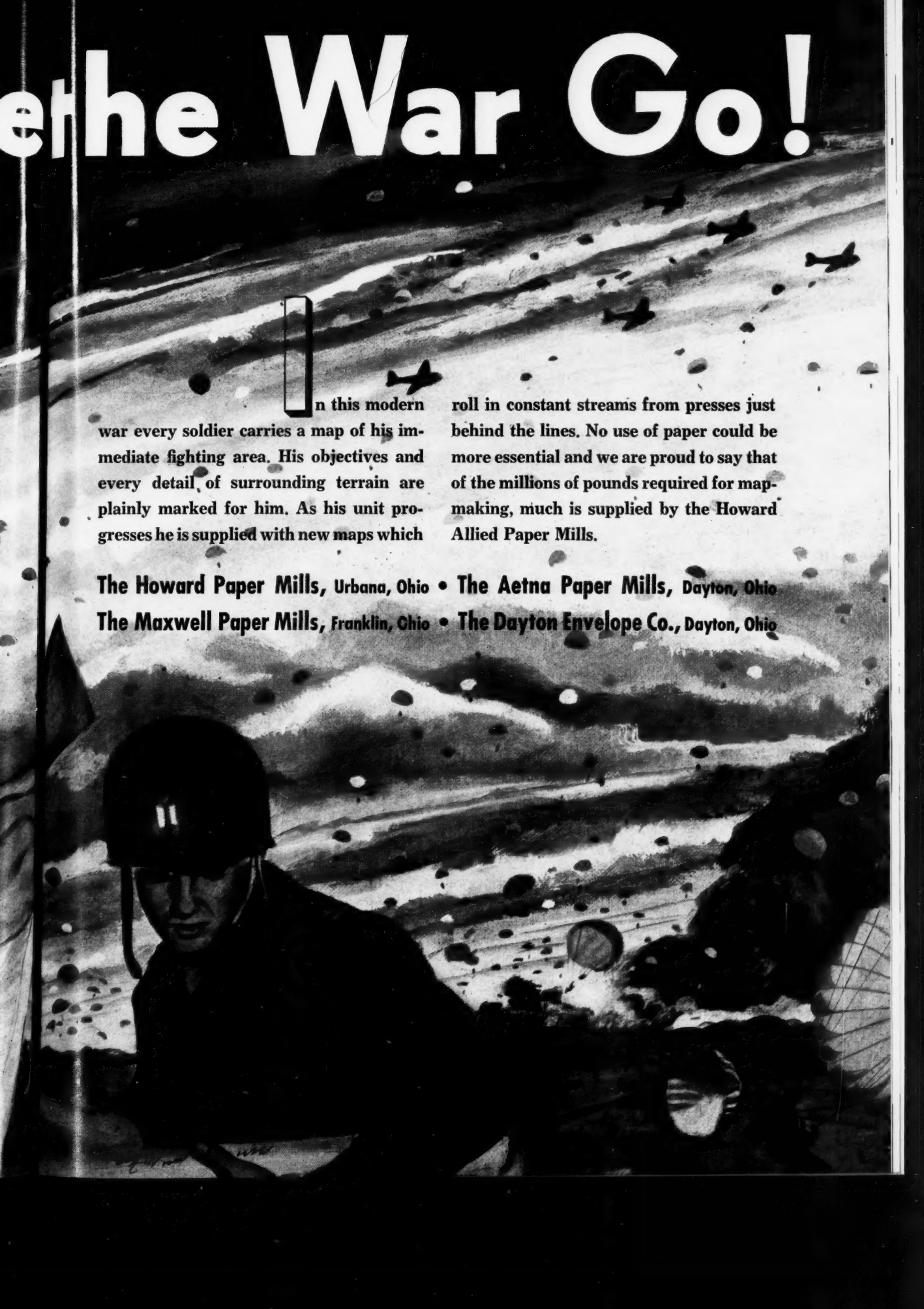
THE AETNA PAPER COMPANY, DAYTON, OHIO

# *Correct Bond*

# Maps Maker



# et the War Go!



**I**n this modern war every soldier carries a map of his immediate fighting area. His objectives and every detail of surrounding terrain are plainly marked for him. As his unit progresses he is supplied with new maps which

roll in constant streams from presses just behind the lines. No use of paper could be more essential and we are proud to say that of the millions of pounds required for map-making, much is supplied by the Howard Allied Paper Mills.

**The Howard Paper Mills, Urbana, Ohio • The Aetna Paper Mills, Dayton, Ohio**  
**The Maxwell Paper Mills, Franklin, Ohio • The Dayton Envelope Co., Dayton, Ohio**

Now Let's Sink  
the Island Too!



**O**UR NAVY has sent countless thousands of Japanese to the bottom of the sea—but countless thousands are not enough. The job still facing us is the utter destruction of the empire and the extermination of every Jap who has the inclination to fight. It is such a big job that it permits no let-up in the conservation of materials—including paper. Use paper wisely and save every scrap of waste.

Somewhere between your minimum present needs and maximum government regulations there lies a point of balance that we're trying hard to find. We're doing our best to fill your requirements by producing all we can, and we're looking forward to tomorrow just as eagerly as you are.

# Maxwell

*Bond & Offset*

THE MAXWELL PAPER MILLS • FRANKLIN, OHIO

# *Men of Monotype*

## ARE MEETING THE NATIONAL EMERGENCY



### Our Case Is Typical

We believe that printers and publishers everywhere are interested in knowing how Monotype and other printing machinery manufacturers are meeting the requirements of the Allied armed forces in the production of War material and at the same time are endeavoring to furnish the parts and supplies which are needed to keep essential equipment in continued operation.

For this reason we are reprinting here the text of a letter written to Monotype employees by Harvey D. Best, Chairman of the Board, and mailed to employees at Christmas time. While the letter refers specifically to the efforts of Men of Monotype to meet our national emergency, we know that manufacturers of printing machinery and supplies everywhere are striving earnestly to serve the nation's needs and to help their customers insofar as they are able to do so. What we are doing at Monotype is typical of the entire machinery and supply industry.

### LANSTON MONOTYPE MACHINE COMPANY

Monotype Building, 24th and Locust Streets, Philadelphia 3, Penna.

*Buy War Bonds Now*

For 52 Years Manufacturer of MONOTYPE Type-Setting, Type-Casting and Strip-Material Making Machines; for 12 Years, MONOTYPE-HUEBNER Overhead Cameras, Photo-Composers, Plate Coaters and other Equipment for Lithographic Plate-Making

Composed in Monotype 20th Century Family, Stylescript and Typewriter 72L

For Items Not Advertised, Write THE INLAND PRINTER'S "Readers' Service"

December 21, 1944.

To All Employees of  
Lanston Monotype Machine Company

At this Holiday Season I want to express to every one of you the very genuine appreciation of the Management of the services you have rendered to the War Program and to the Monotype Company.

You have worked long hours and at many times under the difficult conditions resulting from the orders of the U.S. Government issued in March, 1942, completely freezing and prohibiting our production of commercial machines of any kind other than those being supplied to the various war agencies. The nature of the War Production work has been such that factory departmental machine tool operators skilled in the work of their own departments have accepted temporary transfer to other departments and classes of work. We have thus been able to utilize the full capacity of the man-power in the Monotype plant.

Our stock of replacement parts is now becoming exhausted. It continues to be the policy of the Company that we are obligated to any owner of any machine of Monotype manufacture to make certain none of these machines shall be put out of operation because of the lack of replacement parts. The Management particularly appreciates the willingness of the workers to meet delivery emergencies through the working of overtime far in excess of what should be expected of any employee. You have worked on Sundays and extra overtime at nights to make it possible for the Company to meet the requirements of its existing machine customers and by so doing have made it also possible to maintain our scheduled war deliveries.

The Management is sure that the Company will have the full cooperation of all of the members of our organization not only in the carrying out of our obligations to existing customers but also in the meeting of our delivery schedules on the important and urgent manufacture of secret airborne instruments now in hand. As all of you know, Philadelphia is a critical labor area and even the highest rated war manufacturing plants are operating under limitations imposed by the U. S. War Manpower Commission covering the total number of employees permitted. Military services estimate that urgent war production in the Philadelphia area requires as of today more than 18,000 additional skilled shop workers. Therefore, all manufacturers must work under labor ceilings. Monotype is as of today in need of 150 additional shop workers, but is already operating with the maximum number of employees permitted by Government agencies.

We are looking forward to the day when Peace will come. Monotype employees need have no fear of lack of jobs at the conclusion of our war production. Jobs are here for all of you and for many more, and our need for an increased number of workers will surely continue after the end of the war.

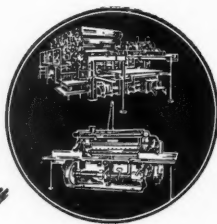
(Signed HARVEY D. BEST)

# POSTWAR... *Immediate—and Long Range*

**I**N early postwar, peacetime order must replace wartime dislocations. Many individuals will buy goods which they have long gone without, and industry will make its purchases. Some of this "pent up" demand will be met by products with which markets are already familiar—other segments of it will be served by improved equipment.

It is only reasonable to expect that improvements will appear in postwar machinery. How soon they will "arrive" is, perhaps, problematical. Industry will require time to make commercially practical the knowledge acquired during the war. Much has been learned in the past three years, but it must be applied successfully to a peacetime economy.

Harris-Seybold-Potter will maintain its position of leadership by offering the industry profitable equipment to meet the needs of the times.



*Taking the Industry*

*into our Confidence*

## HARRIS • SEYBOLD • POTTER COMPANY

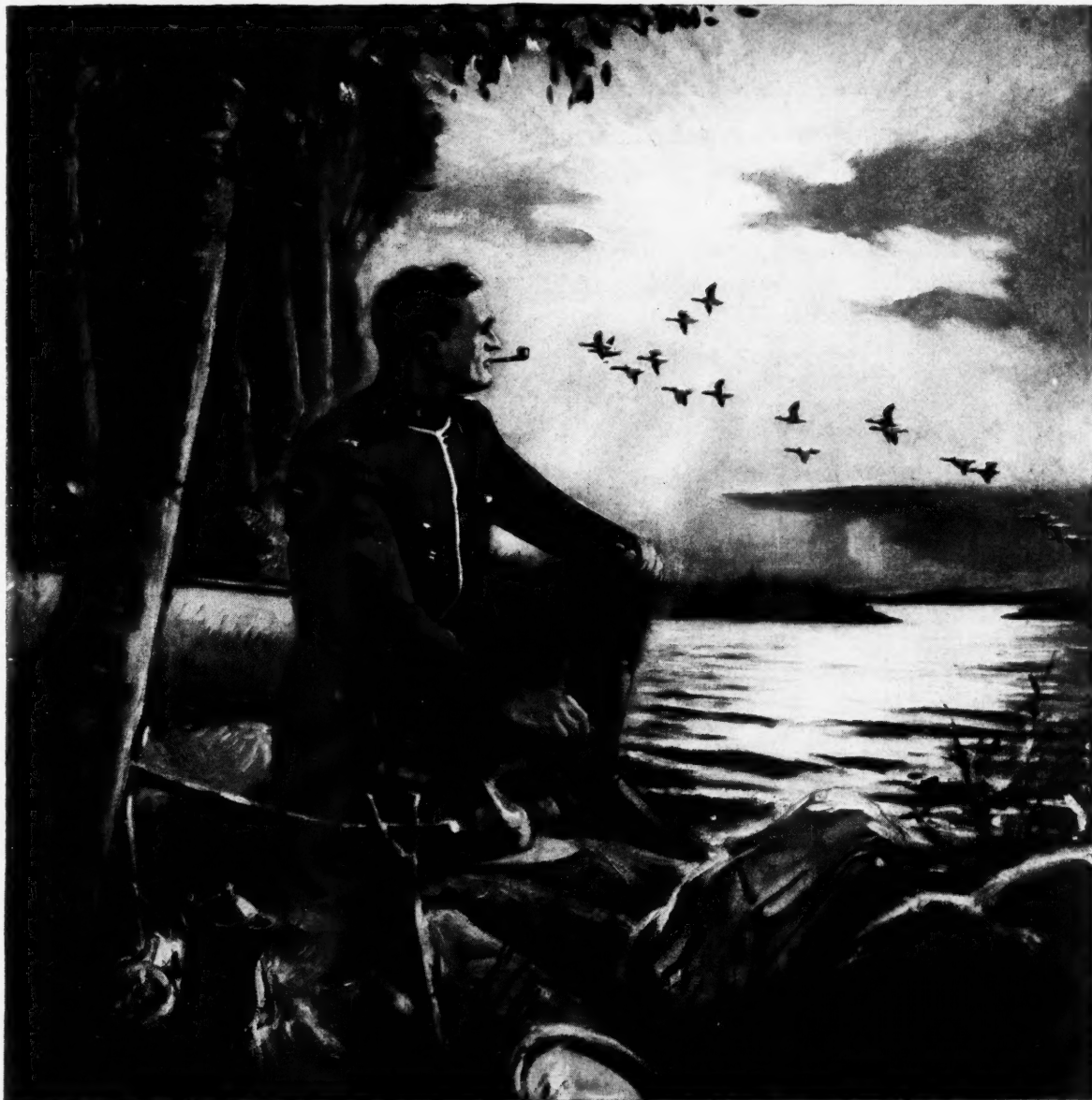
**HARRIS DIVISION**  
CLEVELAND 5, OHIO

*Manufacturers of*  
OFFSET LITHOGRAPHIC • LETTERPRESS AND  
GRAVURE PRINTING MACHINERY

**SEYBOLD DIVISION**  
DAYTON 7, OHIO

*Manufacturers of*  
PAPER CUTTERS AND TRIMMERS • KNIFE GRINDERS  
DIE PRESSES • WRIGHT DRILLS • MORRISON STITCHERS

TRADITIONALLY PREFERRED FOR PRECISION PRINTING PRODUCTION



Good war news has not eased the shortage of paper. On the contrary, new and expanded war fronts have brought increased demands. Thousands of additional tons are needed for orders, reports, requisitions, manuals, packaging, and scores of other uses. The paper shortage continues to be one of the most critical situations confronting the War Production Board. Uncle Sam still needs your co-operation in paper conservation.

VICTORY *War Quality* PAPERS

THE NORTHWEST PAPER COMPANY • CLOQUET, MINNESOTA

For Index to Advertisers, See "Classified BUYERS GUIDE" in Back

**Said the Stenographer to the Accountant:**

*I like our new letterheads . . . they save time and look far better.*

**Said the Accountant to the Stenographer:**

*Our higher quality record-keeping papers save time, too . . . and last longer.*



WAR brought paper scarcity and made necessary getting more pieces per pound. Stationery and record-keeping papers were made thinner. Thanks to cotton fiber quality, thinner papers are available that are superior in every way than the usual weights of paper made only of wood pulp.

When peace comes, profit by the lesson war taught in choosing paper for modern business. Letterheads of cotton fiber are stronger, last longer and permit more erasing . . . They *feel* like quality, better representing *your* organization.

Permanence in records requires cotton content paper. In wartime your record-keeping papers had their quality improved by an increase in the percentage of cotton content. Now you know that a cotton fiber paper does a better job. You reduce waste and the paper lasts longer.

When you buy such papers, specify PARSONS. Then you'll use the finest cotton content paper, made by a mill that specializes in paper for modern business, made to reflect and record the *quality* of your organization.

**PARSONS**  
**P A P E R S**  
MADE WITH COTTON FIBERS

PARSONS PAPER COMPANY • HOLYOKE, MASSACHUSETTS



### *Here's How to Keep Customers Happy*

Use this appeal to sell printing and paper buyers on *quality* papers. Cotton content papers, especially PARSONS papers, give better results in bonds, bristols, indexes and ledgers . . . your customers will appreciate your constructive suggestion.

This advertisement appears in Nation's Business, Business Week, Burroughs Clearing House, Dun's Review, Banking, Journal of Accountancy, and The Controller . . . magazines read by *over seven hundred thousand* of the best prospects for quality papers in modern business.

You can't lose, and you'll please more buyers, if you always recommend high quality cotton fiber papers for stationery and records . . . PARSONS uses only *new* rags and careful manufacturing assures uniformity throughout each run, making every run of the same brand alike.





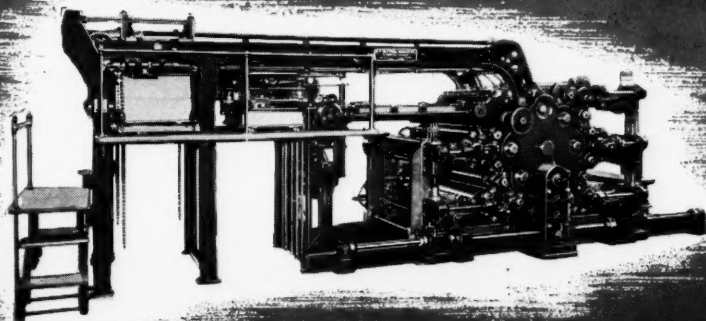
## to consider **COTTRELL**

Typical of Cottrell's engineering skill is this five color sheet-fed rotary press. It prints up to 5500 sheets an hour in five colors or less. Simple in design and easy to operate, this press has shown exceptional ink economy; up to 20% savings over flat-bed presses have been reported by users. Investigate Cottrell advantages now!

## **C. B. COTTRELL & SONS CO.**

WESTERLY, R. I.

New York: 25 East 26th Street • Chicago: Daily News Bldg., 400 West Madison Street • Claybourn Division: 3713 North Humboldt Avenue, Milwaukee, Wis. • Smyth-Horne, Ltd., Chipstead, Surrey, England





Courtesy of Linotype

## FEDERATED Process Type Metals *Cast Smoothly*

Federated *Process* Type Metals are clean, possess excellent fluidity and will produce slugs and type of solid body and sharp face.

Clogging of type casting machinery is caused by dross. Less dross means less build up. The Federated patented process assures a low drossing type metal essential to trouble-free operation. Dross accumulation in the shop will be at a minimum.

Clean metal, both original and replacement stock, will permit a greater latitude in operating conditions, longer metal life and lower cost.

Our metal and service are at your command.

### FEDERATED PROCESS TYPE METALS

- LINOTYPE
- MONOTYPE
- STEREOTYPE
- INTERTYPE
- ELECTROTYPE
- COMBINATION
- SPECIAL ALLOYS
- COPPER ANODES
- MOR-TIN-METAL  
(an adjusting alloy)
- SAVEMET  
(a compound for  
recovering metal  
from dross)

• Available in bars, ingots, pigs or in standard feeder form. Prompt delivery. Dross drums furnished free of charge. F.O.B. refineries.

• The methods used in the manufacture of Federated process type metals are protected by U. S. Government patents.

**FMD**

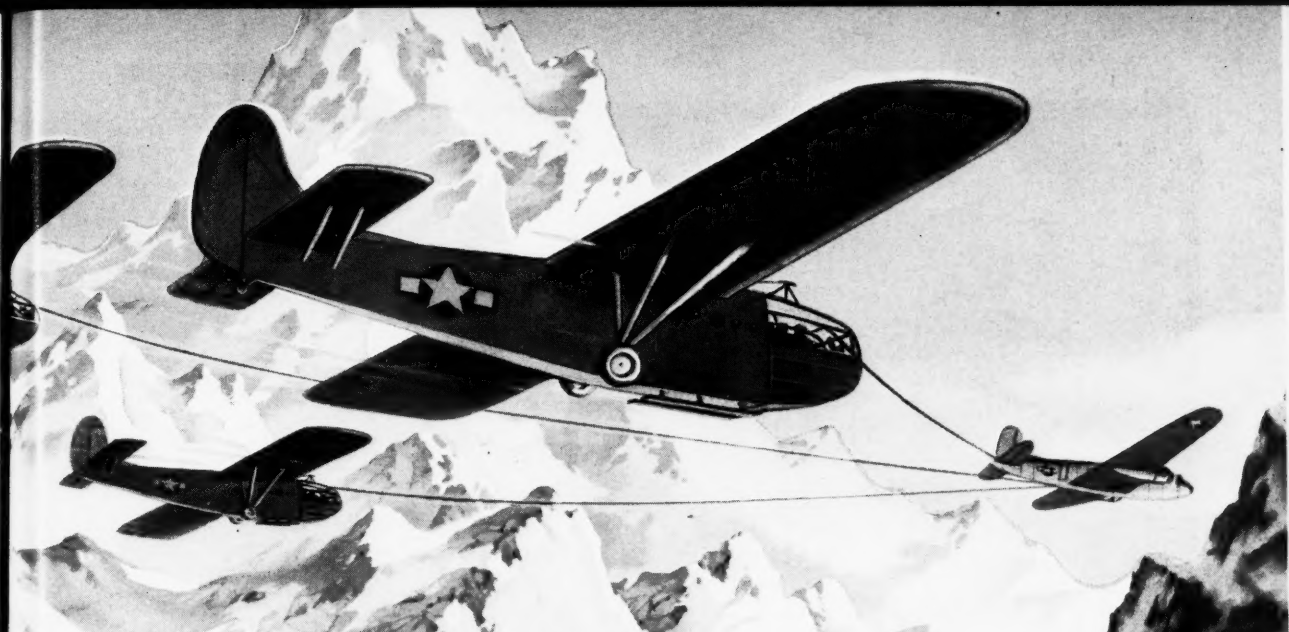
*Federated*

METALS DIVISION

**AMERICAN SMELTING and REFINING COMPANY**

120 BROADWAY, NEW YORK (5) N. Y.

Nation-wide service with offices in principal cities



## Shattering All Traditions

LONG FREIGHT TRAINS OF THE AIR consisting of several gliders towed by powerful aeroplanes may soon be a reality. Thousands of gliders are being used today to rush troops into battle. Gliders are carrying tanks and heavy guns to the front lines. It is not improbable that gliders may solve the problem of getting supplies over the jagged, roadless Himalayas into China.

Such tradition-shattering achievements are made possible by two things . . . America's genius in devising new ways of making and doing things faster and better, plus a *production power* which has been developed to overwhelming proportions.

## CONSOLIDATED *Coated* PAPERS AT UNCOATED PAPER PRICES

A typical American achievement in speeding production came in 1935 at a time when the high cost of enamel-coated printing paper made its widespread use impractical. Then Consolidated led the way by producing it so speedily and economically that its cost in money, in labor and in materials was materially reduced . . . a development which becomes of added importance today.

A modern war could not be conducted without paper. *Campaigns are fought first with innumerable maps and plans and orders completely detailed on paper.* Paper is essential in keeping vital records

. . . for packing and protecting supplies. And, probably most important, war photographs realistically reproduced on coated paper in national magazines stimulate us to the all-out-effort so essential to victory.

Consolidated Coated has several qualities which help conserve paper and the materials of which paper is made. Both opacity and bulk are relatively high. *So lighter weights can be used.*

Finally, being produced faster and more economically, the manufacture of Consolidated Coated requires less man-hours and machine-power and smaller quantities of critical materials.



### CONSOLIDATED WATER POWER & PAPER COMPANY

MAIN OFFICES

WISCONSIN RAPIDS, WISCONSIN

Four Modern Mills . . . All in Wisconsin

SALES OFFICES

220 N. LA SALLE ST., CHICAGO 2



- **SAVE TIME**
- **REDUCE COSTS**
- **GET BETTER PRINTING**

with  *iron furniture*

Time will be a most valuable commodity in post-war days, and time is worth just as much in the small print shop as in the large one.

With M&W Furniture in various assortments, you may use fewer pieces in less time; less time means lower cost; lower cost brings greater profit. Our lists of fonts and sorts of M&W precision furniture will be sent at your request. We suggest that you begin choosing the fonts you will need in the post-war period.

*Printers Supplies since 1878*

# MORGANS & WILCOX

*Manufacturing Co.*

MIDDLETOWN, NEW YORK

★ *To help your  
shop thrive  
in 1945...  
equip with*

## AMERICAN ROLLERS

**AMERICAN ROLLER CO.**  
1342 N. Halsted St., Chicago 22, Ill.  
225 N. New Jersey St., Indianapolis 4, Ind.

## for 1945...

We extend to you our best wishes for the coming year, and assure you, it is our continued desire to help you get better printed results. Quality plate graining goes a long way toward producing quality printing. Let's get together!

## ALJEN SERVICE

2128 COLERAIN AVENUE  
CINCINNATI 14, OHIO

# MEAD papers

## NATIONALLY-DISTRIBUTED

ALA.: Partin Paper Co.; Sloan Paper Co.  
ARIZ.: Blake, Moffitt & Towne; Zellerbach.  
ARK.: Roach Paper Co.  
CAL.: Blake, Moffitt & Towne; Commercial Paper Corp.; General Paper Co.; Zellerbach.  
COLO.: Dixon & Co.  
CONN.: Rourke-Eno Paper Co.; John Carter & Co.  
D. of C.: R. P. Andrews; Barton, Duer & Koch; Stanford.  
FLA.: Capital Paper Co.; Central Paper Co.; Everglade Paper Co.; Jacksonville Paper Co.; Tampa Paper Co.  
GA.: Atlantic Paper Co.; Graham Paper Co.; Macon Paper Co.; Sloan Paper Co.  
IDA.: Blake, Moffitt & Towne; Zellerbach.  
ILL.: Berkshire Paper Co.; Birmingham & Prosser; Blunden-Lyon Paper Co.; Chicago Paper Co.; Dwight Bros. Paper Co.; LaSalle Paper Co.; Marquette Paper Corp.; Messinger Paper Co.; Swigart Paper Co.; James White; Zellerbach.  
IND.: Central Ohio; Century Paper Co.; Diem & Wing; C. P. Lesh; Crescent Paper Co.  
IOWA: Carpenter Paper Co.  
KAN.: Central-Topeka.  
KY.: Louisville Paper Co.  
LA.: Alco Paper Co.  
ME.: Arnold-Roberts; C. H. Robinson.  
MD.: Antietam Paper Co.; Barton, Duer & Koch; Baxter Paper Co.; O. F. H. Warner & Co.  
MASS.: Arnold-Roberts; Butler-Dearden; Carter, Rice & Co.; John Carter & Co.; Century Paper Co.; Cook-Vivian; Paper House of N. E.; Storrs & Bement Co.; Whitney-Anderson.  
MICH.: Beecher, Peck & Lewis; Birmingham & Prosser; Carpenter Paper Co.; Grand Rapids Paper Co.; Seaman-Patrick; Union Paper & Twine.  
MINN.: John Boshart; General Paper Corp.; Stilwell-Minneapolis Paper Co.; E. J. Stilwell.  
MO.: Acme Paper Co.; Birmingham & Prosser; Central States Paper Co.; K. C. Paper House; Tobey Fine Papers, Inc.; Weber Paper Co.; Zellerbach.  
MONT.: Carpenter Paper Co.  
NEB.: Carpenter Paper Co.  
N.J.: Bulkley, Dunton & Co.; Lathrop Paper Co.; Lewmar Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons.  
NEW YORK CITY: H. P. Andrews; Beekman Paper & Card Co.; Bulkley, Dunton & Co.; Canfield Paper Co.; M. M. Elish & Co., Inc.; Forest Paper Co.; Green & Low; Lathrop Paper Co.; J. E. Linde; Henry Lindenmeyr & Sons; Marquardt & Co.; Merriam Paper Co.; Miller & Wright; A. W. Pohlman; Reinhold-Gould, Inc.; Schlosser Paper Corp.; Vernon Bros. & Co.; Walker-Gould-Plehn; Willmann Paper Co.  
NEW YORK: Fine Papers Inc.; Franklin-Cowan; J. & F. B. Garrett; W. H. Smith; Union Paper & Twine.  
N. C.: Dillard Paper Co.  
OHIO: Alling & Cory Co.; Central Ohio; Chatfield Paper Corp.; Cleveland Paper Co.; Diem & Wing; The Johnston Paper Co.; Ohio & Michigan Paper Co.; Scioto Paper Co.; Union Paper & Twine Co.  
OKLA.: Carpenter Paper Co.; Tulsa Paper Co.  
ORE.: Carter, Rice & Co. of Ore.; Fraser; Zellerbach.  
PA.: Alling & Cory Co.; Chatfield & Woods; A. Hartung & Co.; Johnston, Keffer & Trout; Thos. W. Price Co.; Raymond & McNutt Co.; G. A. Rinn; Schuykill Paper Co.; Whiting-Patterson Co.; Wilcox-Walter-Furlong; H. A. Whiteman & Co.  
R. I.: John Carter & Co.; Narragansett Paper Co.  
S. C.: Dillard Paper Co.  
TENN.: Bond-Sanders Paper Co.; Clements Paper Co.; Sloan Paper Co.  
TEX.: L. S. Bosworth Co., Inc.; Carpenter Paper Co.; C. & G. Paper House; Clampitt Paper Co.  
UTAH: Carpenter Paper Co.; Zellerbach.  
VA.: Old Dominion Paper Co.; Cauthorne Paper Co.; Richmond Paper Co.; Dillard Paper Co.  
WASH.: Blake, Moffitt & Towne; Carter, Rice & Co. of Wash.; Zellerbach.  
WIS.: Bouer Paper Co.; Wisconsin Paper & Products Co.; Woelz Bros.

TED

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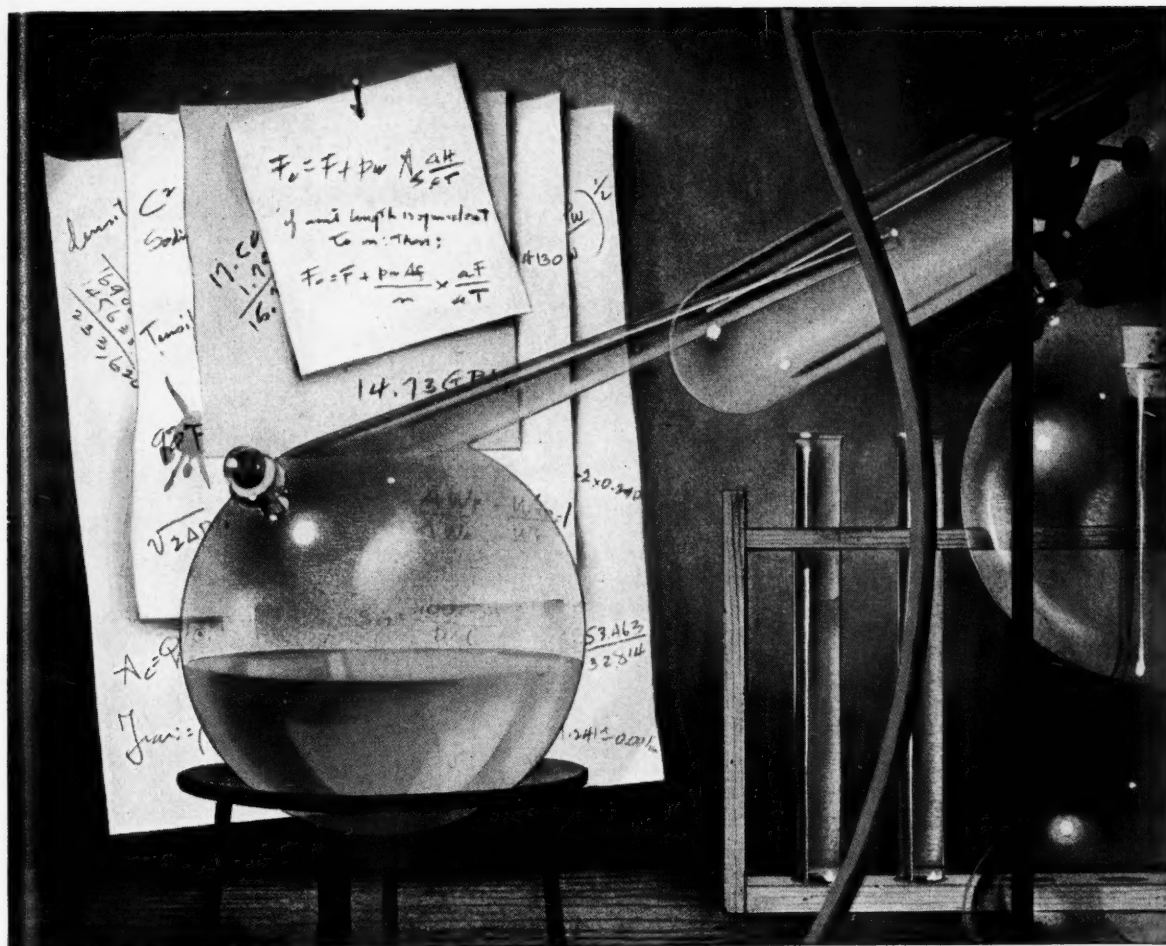
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## IN TODAY'S TEST-TUBES IS TOMORROW'S QUALITY

Born of war's necessity are many new uses for raw materials, many new methods of manufacture, many new products and by-products to be manufactured. Paper is among them . . . but only when the industrial achievements of World War II have been compiled and classified will the ingenuity of the home-front be properly recognized; and only when war ends — and, with it, the restrictions and scarcities of war — will the full extent of industrial progress be realized.

In its war-time manufacture of Mead Papers, including the Mead, Dill & Collins, and Wheelwright lines, "Paper Makers to America" has discovered the possibilities of *new quality*, paradoxically enough, at the very time when

it was compelled to make papers far below the standards demanded in a normal world.

You will use and specify this *new quality* one day. It will be the best buy in paper tomorrow. Meanwhile, this Corporation and its nation-wide network of informed merchants, looking forward to Victory, can do no more than their best to satisfy essential needs.

★ ★ ★ Mead offers a completely diversified line of papers in colors, substances, and surfaces for every printed use, including such famous grades as Mead Bond; Moistrite Bond and Offset; Process Plate; Wheelwright Bristols and Indexes; D & C Black & White; Printflex; Canterbury Text; and De & Se Tints.

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TO HELP A BUSINESS MAN MAKE A BUSINESS DECISION



## Know the facts before you act

YOU AND YOUR superintendent could easily make sound business plans for tomorrow, if you only knew what tomorrow would bring. You wouldn't find it hard to figure the production-hours required, if you knew your customers' and prospects' postwar printing plans.

Then, as business men, you'd determine how much of that load your present equipment could handle... how many production-hours of each kind of work you could count on... what gaps would have to be filled... what new or additional presses you'd need, and what kind.

These are facts you can find out. A sound business man will want to find them out *before* he buys anything. And he'll find out *now*... in time to do something about it.

We'll be glad to show you what facts to get, how to get them, and what to do with them. The ATF PLAN to help printers plan now for tomorrow's printing is a simple, practical, thoroughgoing method of analyzing your market and your facilities. It's working right now for hundreds of printers, and it's yours for the asking. Get in touch with the man who represents ATF, or write to us direct.

# ATF

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Away up front, where there's nobody ahead of him but the enemy, the combat infantryman needs weapons that are effective and quick on the draw, like the .45 caliber submachine gun.

These modern weapons are first designed . . . on paper. Not only are they designed, but wrapped, routed, and shipped with the help of paper. In fact, paper is needed in war-time in such vast quantities that supplies for civilian use are definitely low.

Hamilton Papers, those "good papers for good business," have gone to war, too, and paper buyers are having difficulty in obtaining their full requirements. Hamilton merchants the nation over are, however, making every effort to keep supplies as near to normal as possible.

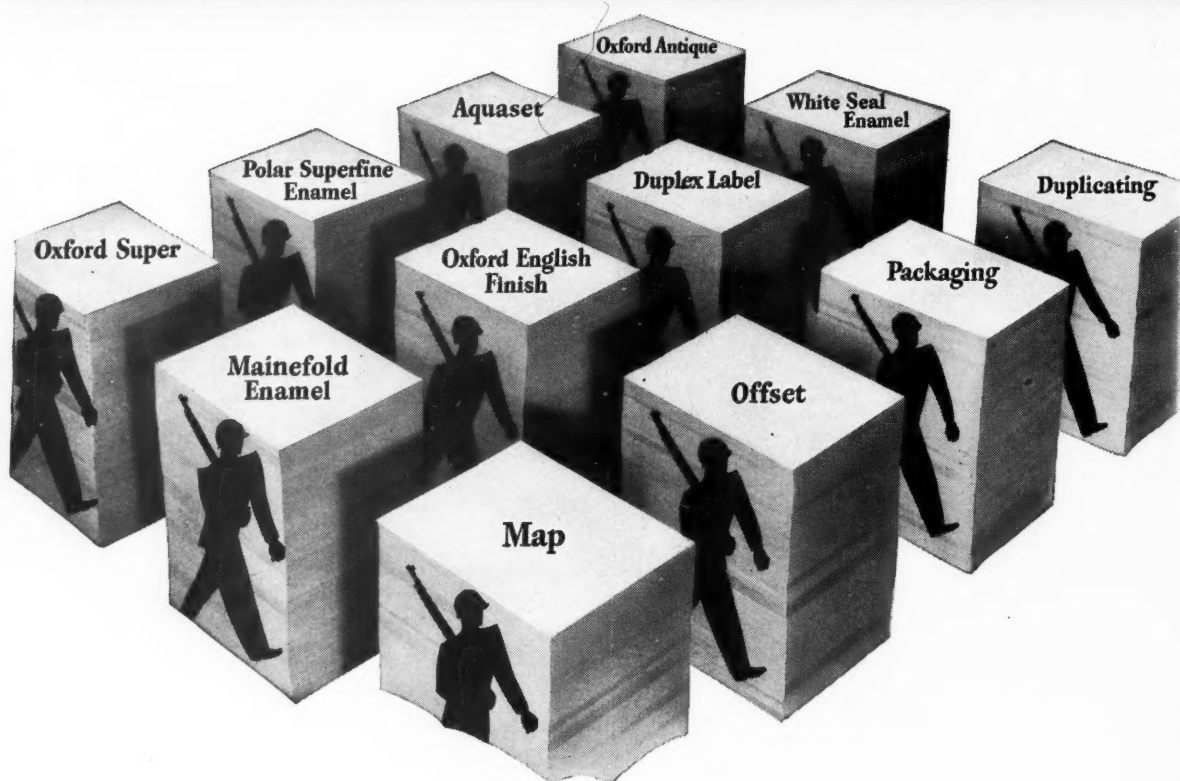
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IT'S WHAT YOU DO WITH CELLULOSE FIBRE THAT COUNTS



## First things come first

Oxford papers are serving today on all fronts—home and abroad.

Those map, offset, packaging and duplicating papers in the front row go right up to the fighting lines—and beyond.

Back of them, old favorites such as Oxford Super, Mainfold Enamel and Duplex Label are helping with the battle of production. They are doing innumerable publicity and educational jobs. They are used for books and magazines for soldiers and civilians. Every Oxford paper made has a share, big or little, in the war effort.

Even though Oxford makes a thousand miles of paper a day, it is impossible to meet all of the demands. But, the fine papers still available to merchants and printers are, now as always, turning out time-saving and effective printing jobs.

After Victory, all those paper soldiers will be back fighting the battle of reconversion—playing essential roles in the competition for sales, for markets, for the interest and attention of the public.

But until that time comes, careful use of printing paper is the order of the day.

Now, more than ever before, it's what you *do* with paper that counts.



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haste: *precipitate action*

hurry: *connotes confusion*

speed: *swiftness*

dispatch: *promptness*

Out of the pages of an old classroom notebook  
into this paragraph "explaining" the Linotype



**H**OW MUCH FASTER do your new Linotypes run? we are asked. . . . Not any, we reply. . . . Then, why do you claim them to be capable of greater production? is the query. . . . Because through improved engineering the end results exceed (as well as excel) earlier

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★ *Speed the Day of Victory—Buy More Bonds!* ★

Linotype Caston Old Face

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*A* NEW YEAR is a new chance given to us. May 1945 hold peace as well as victory. To that end, let us renew our dedication as citizens of the United States; let us refreshen our allegiance to the banner of freedom and decency for all men. Design by A. B. Hirschfeld Press, of Denver, Colorado

# THE INLAND PRINTER

THE LEADING BUSINESS AND TECHNICAL JOURNAL IN THE PRINTING AND ALLIED INDUSTRIES • PUBLISHED BY TRADEPRESS PUBLISHING CORPORATION • J. L. FRAZIER, EDITOR

*January, 1945*

## Enter Offset Field in Small Way Says New York Printer

*Frederick Triggs, having been a  
letterpress printer for almost fifty*

*years, is enthusiastic about use of offset process for specialized types of printing • By Glenn C. Compton*

**I**F YOU are a letterpress printer you have been thinking a lot about offset lithography lately. Should you add offset to your facilities after the war? What are the advantages of doing so, and what are the special problems that you, as a printer experienced only in letterpress, may encounter if you add offset?

Perhaps you have already decided to install offset, as soon as necessary equipment can be procured. Have you sound reasons for doing so, or are you being stampeded just because "everybody is doing it"?

As a possible guide for the printer pondering this important question, this article relates the experiences of a letterpress printer now successfully operating his own offset department which was installed three years ago. This man has no axe to grind—he is not trying to sell the process, nor is he endeavoring to discourage those who think it will fit into their operations. He is simply sharing his knowledge and experience with other printers to help them anticipate the problems that they will be faced with when they go in for offset.

### LETTERPRESS MAN SPEAKS UP

Frederick Triggs has been a letterpress printer for nearly half a century. His company prints—and quite often designs—book jackets and other promotional literature for many book publishers in New York City—fifty-five of them altogether.

When Mr. Triggs noticed a trend toward offset, especially in the book jacket field, he began to study the

advisability of adding the process to his plant facilities. He even took offset orders from his regular customers and had the work produced outside before he installed his own equipment.

### OFFSET HELPS SELL LETTERPRESS

One day, for instance, a printing buyer saw the Triggs advertisement in the telephone directory and invited Mr. Triggs to bid on a job. It was a natural for offset. He took the job and farmed it out. This firm is now one of Triggs' best customers, and the odd sequel is that since that first job Mr. Triggs has sold this customer letterpress almost exclusively. Had he not taken the offset job, he might never have had the opportunity to do business with this concern.

From this and similar experiences Mr. Triggs concluded that one of the chief advantages a letterpress printer gains by installing offset is the ability to offer the customer an additional service. Being able to do a job by offset often lands a new customer for letterpress as well, and puts the printer in a better position to do all of the customer's work that fits into his plant.

Offset is enjoying an increasing popularity in the book publishing field. Many juvenile books are done by offset because halftone illustrations can be printed on rough, antique stocks. These papers give the juveniles the necessary bulk even though they have fewer pages than the average novel or other book for adults. In case of books for the very

young being printed on cloth, offset is practically a must.

The offset process, so Mr. Triggs learned, also lends itself very well to book jackets and end sheets, especially where large areas of solid colors are desired, as is the case so often today. Offset lays the color easily and evenly with a minimum of ink. The fact that offset is so well adapted to book jackets, end sheets, and similar work in which Mr. Triggs specializes had a great deal to do with his decision to install the process. And therein lies one of the most important pieces of advice Mr. Triggs would offer letterpress printers who are considering the installation of offset.

### DO MARKET RESEARCH

"Study your market before you buy any equipment," he emphasizes. "Analyze all your customers' needs, find out what kinds of work they want done by offset or learn if they have work which lends itself naturally to the process, then buy the equipment to fit it. Don't buy presses first, then go out looking for any and all kinds of work at any price to keep them busy."

Start small, is his second suggestion. It is better to start with one small press, then add more as the business grows. To install one press, along with platemaking equipment, accessories, and supplies that go with it, will require an investment of about \$8,000. You must be prepared to lose money for a while until you "get the hang" of offset operation and until you can bring in

enough business to keep the department busy at near capacity.

Although the first press should be small, it should be at least twice as large as the kind of work that you plan to produce on it because of the ease with which the subjects can be multiplied on one plate for running two or more up. Many of the end sheets and the book jackets at the Triggs plant are printed two up on a 17- by 22-inch press. Some jobs are printed four up and others, such as return post cards for book dealers, are printed eight up.

#### MUCH PRODUCTION ON ONE PRESS

This ability to repeat a small subject many times up on one plate, plus the fact that an offset press turns out a sheet at every revolution of the cylinder in contrast to every other revolution on a reciprocal flatbed in letterpress, makes offset lithography a very economical process for this variety of work. A great deal of production can be obtained from even one small press.

The offset department should be kept strictly separate from letterpress in the plant. Compared to letterpress, offset is a chemical rather than a mechanical process and your inks and materials are different. Your storage methods are different—in letterpress you store the plates, galleys of type, and page forms; in offset you hang plates on racks and file negatives in a drawer.

The printer should be sure he can get competent craftsmen and preferably an experienced offset man to manage the department before he installs the equipment. A good platemaker and a good offset pressman are essential. To run his own offset department, Mr. Triggs employed as manager and pressman a man who formerly operated his own one-man shop and knows all phases of the lithographic business.

#### ARTIST MUST BE AVAILABLE

Mr. Triggs' experience has proved to his satisfaction that you will be more successful at offset if you or one of your key men is something of an artist and designer. Offset is a matter of art, photography, and layout. Don't forget, says Mr. Triggs, that you take on all the responsibilities and headaches of the photoengraver as well as of the printer when you operate an offset department.

On a letterpress job the engraver makes the plates, which are then approved by the customer, and all you have to do is match the engraver's proofs. But in offset you are the engraver and must get the customer's approval yourself on platemaking results.

If the customer or his representative is an artist who insists on certain pet colors, then your troubles really begin. You have to convince him that you can't match all of his colors within the limitations of four-color process, or you must get him to pay for a fifth press run.

#### ACCURATE LAYOUTS REQUIRED

You must keep a sharp lookout to avoid trouble on layouts. The artist designs a book jacket for one-third reduction when made into an offset negative. The over-all proportion is correct, but not all the elements in the design. One of them, say a vertical line of type or lettering, falls

on the backbone of the jacket when the reduction is made. If it were a type form, you could move a piece of furniture and get the line in place, but in offset you have to make the negative or perhaps even the plate over if the error is not caught before plates are made.

These are only two of the headaches you have to put up with when you go into offset. Fortunately for the Triggs organization, Mr. Triggs himself has a good art sense, and his son David is an accomplished artist. David is in charge of the art department, and has learned how to make plates. He does artwork, retouching including airbrush, stripping, color matching, and color correction, and designs book jackets and other promotional literature for publishers.

#### TRIGGS' EQUIPMENT

The Triggs offset installation, besides the art department, includes a whirler, a vacuum frame, and an arc lamp in the platemaking department, layout and lineup tables for stripping and registering, and one 17- by 22-inch press. After the war Mr. Triggs expects to put in another 17- by 22-inch press and eventually one or two 22- by 34-inch presses. He believes it is more efficient to expand by pairs of the same size than to put in one each of several sizes.

If the offset printer plans to produce his own composition he must have a proof press that will give perfect reproduction proofs for offset copy. If his type is set by a trade plant, good proofs will of course be furnished. Almost the only equipment in the letterpress department that can be used for offset is a calibrated lineup table, which can be used to good advantage in lining up the elements of copy, checking the imposition, and other register work. Mr. Triggs expects to buy another such table for the offset department when the war is over.

#### SHOULD MAKE OWN PLATES

The small printer can have his negatives made outside, as Mr. Triggs does, thus conserving his space and avoiding the cost of installing camera equipment, but he should by all means have his own platemaking equipment and not try to depend entirely upon a trade platemaking plant. Too much time is lost waiting for plates to come from the outside, especially when an emergency remake is required.

This does not mean that the services of a trade plant are not valuable to the small offset printer. Mr. Triggs has some of his plates made outside, especially for the four-color

## OUR COVER

"The shape of things to come" is a subject of interest to everyone. The Timken-Detroit Axle Company used this interest as a means of telling manufacturers and users of commercial vehicles the importance of axles in postwar motor transport and the ability of Timken to produce axles for specialized vehicles when civilian production is resumed. The illustration on our cover is taken from one of this series of advertisements.

Each advertisement featured an industrial designer's idea of what shape the vehicles of the future might conceivably take. The purpose behind the program was to stimulate thinking on the part of people vitally interested in motor transport. Lawrence W. Fischer, executive sales engineer of the Timken-Detroit Axle Company, said: "We welcome your use of the four-color plates from our advertisement headed 'White Wing on Wheels.' The 'shape of things to come' in the world of motor transport can be realized only by unity of thought and action . . . by planning which places public interest above private interest . . . by uniform legislation that does not penalize any one class of carrier or traveler . . . by coordination of federal, state, and local effort.

"The more publicity about both the importance of motor transport and its prospect for development, the more benefits this great industry will receive."

process work on which the customer wants to see proofs. Many book jackets are now being done in four-color process, and the trade plant has facilities for giving color proofs before the job is on the press.

Estimating for offset poses no particular problem for the letterpress printer. An estimator must first, of course, acquire a working knowledge of the steps involved in the offset process, and the time required for each step. All the estimating at Triggs is handled by Frederick Triggs, Jr., who took the course in elements of lithography conducted by the New York Employing Printers Association when offset was put in.

#### MUCH LIKE LETTERPRESS

The estimator must figure out the time for the camera, or the price of the negatives if bought outside, and the time for stripping, retouching, and platemaking. After a little experience he can just about establish an average price on each square inch for a plate. Many jobs, of course, take more time than expected, but an estimator experienced in analyzing offset copy can anticipate just about what will have to be done. After the plate is made and ready for the press, the procedure is about the same as in letterpress as far as the estimator is concerned. Less time is needed for makeready, but time for a wash-up between colors must be figured.

The printer who installs offset in conjunction with letterpress should specialize, preferably in quality work involving the creative factor, says Mr. Triggs. He should never try to compete on utility printing which is ganged up for combination runs at very low prices by large lithographic houses. Mr. Triggs never does black and white form printing except as an accommodation for his regular publisher customers.

"I firmly believe that the only way to succeed in the printing business is to specialize," Mr. Triggs declares. "Get the proper equipment to do a good job along your own line and stick to that line."

#### SPECIALIZES IN PUBLISHERS' WORK

He practices this policy in both his offset and his letterpress departments. He keeps pretty much to one type of work—book jackets, catalogs, promotional literature for book publishers, with some label and art reproduction work to fill in the slack period between spring and fall book seasons—and he never lets the plant get so piled up with work that he doesn't have time to experiment for his customers. By this he means keeping enough time free to do cre-

ative work, to help his customers find novel or better ways to make their sales presentations. And he is paid well for this extra service—his customers consider his ideas and his suggestions worth money.

Since he makes a good profit as a medium-sized, creative printer, he steers clear of all large volume work that falls in the competitive price field. A press run of 100,000 is about as high as he wants to go.

#### SPOILAGE WILL BE GREATER

Another reason for staying in the smaller volume, high quality field in offset is the matter of spoilage. A lot of things can, and quite often do, go wrong in the lithographic process, especially for the beginner. The im-

## TRIGGS' SETUP IS IDEAL FOR OFFSET

● Mr. Frederick Triggs, whose experiences with offset are described in this article, has been a letterpress printer for nearly half a century. He started with Harper and Brothers in the Gay Nineties when that old book and magazine publishing firm had its own printing plant in downtown New York. That was back in the days when the paper was dampened before it was printed. Mr. Triggs' job was to fill in and take out the sheets from between press boards in the drying room.

He became superintendent and later the operating manager, and was acquainted with Mark Twain and other literary notables of the day. Over twenty years ago he started his own business, the Triggs Color Printing Corporation, shortly after the Harper plant was discontinued. His firm specializes in book jackets, end sheets, and other color work for book publishers. Three years ago he installed offset equipment when he recognized a trend toward the use of that process for book jackets and related work.

He is a former member of the board of directors of the New York Employing Printers Association, has served on many of the association's committees, was formerly chairman of the Book Jacket Printers Group of the association, and has for many years been vice-president of the Typothetae of the City of New



York, predecessor of the present employing printers association which is still kept alive for sentimental reasons.

Mr. Triggs has three sons in business with him. David is an artist, and heads the art department of the offset branch. Frederick, Jr., is one of the firm's salesmen. Lt. Ransford Triggs, U. S. small arms champion and inventive genius now in the U.S. Navy, used to design and make press appliances for split fountain printing, scoring, and other special operations in the Triggs plant. Now he is Ordnance Officer at a naval gunnery school which is using a special traveling target he invented for practice on the range.

age may disappear from the plate for a number of reasons and new plates must be made. An error or a wrong color in just one area of the plate means making the whole plate over. So these occasional accidents must be allowed for in establishing the over-all price policy which is to govern your offset production.

#### "DEALER'S PROFIT"

Balanced against spoilage loss and the responsibilities of platemaking previously referred to is a distinct advantage which the offset lithographer enjoys over the letterpress printer. He is in a better position to make what Richard Messner, another successful New York creative printer, calls a legitimate "dealer's

profit" in addition to the manufacturing profit.

Many letterpress customers, especially book and magazine publishers, supply their own engravings and paper. Offset plates, on the other hand, are the property of a printer, and he is asked in many cases to supply the artwork and the paper. With this control over all materials, and over platemaking and perhaps artwork he can include profit mark-ups on them in his price.

#### COMBINING TWO PROCESSES

The possibility or desirability of combining offset and letterpress on the same job are limited, says Mr. Triggs, although he has found a number of instances in which the "marriage" works to an advantage. There are times, for example, when he uses offset for halftones on antique stock in a booklet or circular and prints the type by letterpress. If the run is short and the type is standing, it is sometimes cheaper this way, when you consider the cost of reproduction proofs and new plates. Also, printing from type usually gives sharper, blacker results.

Quite a bit of Mr. Triggs' work requires imprinting, and the two processes combine very well here. A two-color post card, for an example, which the publisher sends in bulk to book dealers, may be printed eight up by offset, then imprinted on a vertical, the imprinting changes being made without taking the form out of the press. As one more example, a two-color offset job may require a tiny spot of a third color. It is sometimes more economical to add this spot with a tint block in a letterpress form than to make a separate offset plate for it.

#### LETTERPRESS WILL LIVE

Although Mr. Triggs is enthusiastic about offset for certain purposes, he believes there will always be a strong demand for letterpress. He expects to expand his letterpress as well as his offset department after the war. Letterpress, however, is limited to certain finishes of paper when halftones are involved. Offset covers a wider field of activity—anything that can be photographed can be lithographed.

Offset, though, is not always the cheapest way to do the job, as many were erroneously led to believe in its early days, and it presents a number of difficulties which the letterpress printer may find hard to overcome. For this reason Mr. Triggs has freely told us about his own experience with the process for whatever benefit it may be to other letterpress printers who are considering offset.

## ★ ★ ★ TROUBLE SHOOTERS ★ ★ ★ FOR THE BACK SHOP

#### When Furniture Warps

Many times, when a form is kept locked in a chase for a long period of time, the wood furniture warps and shrinks, throwing the form out of register and even causing some forms to be pried.

H. R. Dean, of the Dean Company, Princeton, Illinois, has a method of locking forms which alleviates this difficulty.

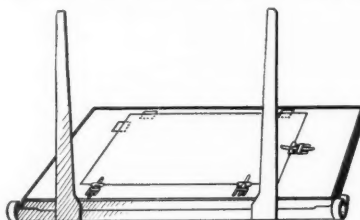
In locking a form for his 12- by 18-inch automatic platen press, he places strips of metal furniture between the form and the bottom of the chase, puts an 8-pica strip of wood furniture around the other three sides of the form, then fills out the balance of the space inside the chase with 10-pica strips of wood furniture, placed endwise instead of in the usual way. He uses Hi-Speed strip quoins and puts reglets next to them.

The theory is that while the wood will warp, throwing the edges out of true, the ends will always remain comparatively square and true.

#### For Accurate Feeding

Sometimes when feeding a platen press at a high rate of speed it is found that the sheets bounce away from the gage pins, forcing the feeder to run at a slower speed or produce very inferior work from the standpoint of register. This bouncing may also be due to mechanical defects in the press, which may cause trouble even at slower speeds.

To prevent this loss of register, the pressman should glue a small tab of gummed mat-backing felt to the tympan near each end of the top edge of



Felt tabs placed as shown hold sheet in position

the sheet, and one or more tabs at the right-hand end of the sheet.

These tabs of felt will be just rough enough to hold the sheet in position against the gage pins, and will offer little trouble to an accurate feeder.

#### Simple Galley Lock

When you are setting type and have a full galley the bottom slug generally falls down. If your galley measures 15 picas wide, take a 17-pica lead, set it in the galley and squeeze the lead so it bends against the galley, keeping the lead square with the slug.

#### Oiling Keyboard Cams

Instead of using a straw when you are oiling cams on the linotype keyboard get a hypodermic needle. Buy the best clock oil you can obtain. After a little practice you can put on just a drop of oil and right on the cam shaft. It will save hours of time.

#### Eliminating Workups

If you have trouble with workups in the gutter spaces between columns, pick out the slug and make several dents in it. Put it back in the space so that the dents hang under the toe of the slugs in the columns. If there is a cut in the column do not make any dents in the slug where the cut fits.

#### Saving Mat Wear and Tear

Operators who wonder why they are constantly short of capital and lower case Ts should investigate the way they run pi-lines. These two letters contain but one set of combination teeth, and once these have become damaged the matrix is rendered useless.

If an operator is in the habit of running ETAOIN as a filler for pi-lines, these mats will receive more than their normal amount of use. If the operator will change over to the SHRDLU row in filling pi-lines, he will be using mats which have two or more sets of combination teeth and therefore are better able to stand the additional usage.

#### Saving Operator's Eyes

After conducting tests with a light meter, it was found that the lighting of the keyboard and field of vision necessary to the operation of a linotype machine contains three distinct variations of light intensity. The assembling elevator is most intensely lighted, the lower case side of the keyboard is next in intensity, and the cap side has the lowest degree of light intensity. It has been suggested that this unequal light distribution might cause eyes to become strained during the many thousands of times each day that an operator's vision ranges through the three fields.

In order to overcome this inequality in lighting to a reasonable degree, the operator will find that by pasting a small oval shaped piece of orange, yellow, or other colored paper, or even plain newsprint, over the center of the light bulb, he can diminish the intensity in the two first mentioned light-fields, while not diminishing it in the third field, which is lighted principally by rays emanating from the side of the light bulb not covered by the paper shield.

The use of this method will add much to the comfort of any operator who may be sensitive to such eye-strain.

# OFFSET

## Air Conditioning Is Practical Investment

By R. Ernest Beadie

**C**ONTRARY to the prevailing biased opinion, adequate air conditioning for printing and offset lithographing plants is not an expensive luxury. Regardless of its initial cost—which in some cases appears high—proper air conditioning constitutes one of the best investments the owner of such a plant could make.

Air is an all pervasive though invisible fluid, which can be raised or lowered in temperature. Air transports moisture. On account of these two factors, air can be considered an invisible sea, on the bottom of which we live and move, and where all our mechanical operational activities are carried on or performed; and in whose elements we and all our working materials and equipment are constantly bathed. Even as sea-dwelling creatures must always figure on their surroundings and materials being wet, so must we remember that all our living and our functional operations are done in a bath of air.

Every printer and lithographer has experienced numerous troubles in the behaviour of paper—shrinking or swelling, curling, wrinkling, bulging, and the like. Static electricity causes frequent difficulty in the feeding of the sheets through presses, and in the jogging and piling operations. Ink takes poorly and offsetting (or set-off) is common, when static is involved. Register trouble is a constant source of annoyance, causing expensive delays and too much spoiled and rejected work. Sheets often crack during the folding operation.

### HUMIDITY CONTROLS STATIC

Static is generated by moving belts and other machine parts, and by sheets of paper as they rub against metal, wood, or each other. The drier the paper is, the less its conductivity, and the more readily it becomes charged with electricity. Higher humidity means more moisture in the air, and consequently in the paper, reducing static charges

Using the highly hygroscopic materials which he does, it should be to the interest of every offset lithographer that he be cognizant of the atmospheric conditions, both within and outside his plant; and that he have some means of controlling the percentage of humidity required for economic operations during the full working period of such plant.

Two factors which have a tremendous bearing on whether a plant is operated on a profitable basis or is continually "in the red" are excessive humidity and static electricity.

Humidity is that invisible but insidious moisture vapor that stretches, distorts, and curls paper stock; causes poor working qualities of inking mechanisms, which results in weak or faulty images on the paper; but whose controlled presence is vital to comfortable life and work.

Static electricity is a product of friction, in a too dry atmosphere; it clogs the feed and delivery mechanisms of the press and makes the work of the jogger resemble the product of a paper-baler. Controlled humidity (moisture in the air) prevents the generation of static, and permits the sheets to travel uninterrupted through all stages of production. It is also a factor in the promotion of better working and health conditions for the personnel.

that are generated and causing them to be more quickly neutralized or grounded.

The evils of static are well known to every pressroom operative. Sheets adhere to each other, making for difficult feeding. Cylinders, feeding mechanisms, jogger board movable parts attract the sheets, causing frequent jamming and sometimes broken machine parts. In the final piling operation they stick together, and are the cause of much unnecessary smearing, unless wasteful, time consuming slip sheeting is resorted

to. The electric neutralizer is a useful attachment for dissipating static charges. It is effective at the points where it is applied, but its application is of necessity quite limited. Those who have installed humidity control have found moisture the most effective method of reducing static. Nearly all static troubles are eliminated or considerably relieved by the maintenance of the relative humidity at a level of 50 percent or slightly higher.

### HOW HUMIDITY AFFECTS US

What are the essential points of air conditioning, and what are the most desirable relative humidities and temperatures to be maintained? The two conditions of the air that chiefly affect us are its temperature and its relative humidity. Heat and cold we all know, and the family thermometer tells us if we are in doubt as to whether we should feel as we do. But it is the relative humidity which even more than the temperature determines how we actually do feel. However, relative humidity needs some explaining; the moisture which is contained in the atmosphere in the form of a vapor is known as the humidity of the atmosphere. The weight of moisture associated with a given volume, or a given weight of air, is known as the absolute humidity. We often say that air absorbs moisture, and in a sense this is true. Actually, the air serves as the carrier of heat, which is necessary to evaporate water.

We may define air conditioning as the means of maintaining and controlling atmospheric conditions—regardless of weather—according to prescribed standards of relative humidity, temperature, air movement, ventilation, purity, and any other condition likely to influence the quality or economy of production, or the health, comfort, and safety of the personnel.

Air is said to be saturated with moisture when the space occupied jointly by the air and water vapor contains the maximum amount of

water vapor possible to remain in vapor form at the existing temperature. The higher the temperature, the greater is the quantity of water which can exist in a given space in vapor form. For instance, saturated air at a temperature of 70° F. contains 8 grains of moisture to each cubic foot; while air saturated at 85° F. contains nearly 13 grains of moisture to each cubic foot.

#### WHAT IS RELATIVE HUMIDITY?

When the atmosphere contains less moisture at a given temperature than is necessary for complete saturation, moisture content of the atmosphere is usually expressed in terms of relative humidity. For an example, if we assume that air at 70° F. contains 4 grains of moisture to each cubic foot, by reference to the available tabulated data we find that air could contain 8 grains of moisture to each cubic foot if saturated at 70° F. It is said, therefore, that in this former condition the air has a relative humidity of 50 per cent. It will be seen, consequently, that relative humidity is a function of both temperature and absolute humidity, and that it changes with a change in either of them.

The gain or loss of moisture by any hygroscopic substance depends upon the degree of equilibrium existing between the vapor pressure of the water in the substance and that existing in the surrounding space. When equilibrium has been established, the substance neither gains nor loses moisture. It has been found, however, that at a fixed relative humidity, within the normal temperature ranges, the moisture content of a hygroscopic substance remains constant, and hence, for all practical purposes, the control of relative humidity controls the gain or loss of moisture by the substance.

#### PRACTICAL AIR CONDITIONING

The hygroscopic properties of different papers vary widely, so that no single rule can be laid down as best for all cases. Some papers can and do easily stand higher humidities than others. Another consideration is the expense of maintaining prescribed conditions. It is desirable to establish a standard of indoor conditions which will favor good, economical printing, and which will not require unduly expensive equipment, for humidifying, heating, or ventilating.

There are several types of good air conditioning systems in satisfactory use today, and from these, qualified engineers can make the most economical selection to fill particular requirements. The most practical

relative humidity, provided it could be maintained constantly, would be that which would most completely eliminate the various troubles mentioned. As far as the changes in the dimensions and appearance of paper itself are concerned, this would be a relative humidity corresponding to the moisture content of the paper when shipped.

At present most of the paper is shipped in a rather dry condition, containing at the most a moisture of but 5 per cent, which corresponds to a relative humidity of approximately 40 per cent. Any relative humidities below 40 per cent would be impractical for the graphic arts industry. The natural humidities are in excess of this figure during the greater portion of the summer season. Such low humidity would tend to promote static electricity, with its consequent evils and production hold-ups. Rollers would harden and dry out, paper would have a decided tendency toward brittleness, would crack readily; and health and comfort of the personnel would be impaired. Such difficulties are even now incurred in the wintertime in plants that are not air conditioned.

#### NATURAL HUMIDITY TOO VARIABLE

Even the natural outdoor air and its relative humidity varies from place to place, and in specific localities from hour to hour. This is on account of changes of temperature, the proximity of large bodies of water such as lakes or rivers, the wind, and many other factors. In the summer season, windows are allowed to remain open, and the relative humidities of rooms and departments will vary little from that prevailing in the outside air. During the wet or winter seasons, however, the conditions are considerably different.

Bearing in mind that relative humidity is a function of both moisture content and temperature, it is readily apparent that in winter, although the outside humidity may be high, the air temperature is low, and when such air is admitted to a building heated to more than 75° F. and possibly as high as 80° F., its relative humidity becomes very low. Such, therefore, are the atmospheric conditions of intense fluctuations in temperature and humidity, together with dust and contaminated air in which most printers do their work.

#### MANY CLASSES OF PAPERS

Paper may be classified broadly according to its principal uses, for instance: absorbent, boards, cardboards, wrapping, cover, bond (rag content), news, and tissue. Each of these groups can be further divided

according to the finish, weight, and color, giving us super calendered, coated, machine finished or mill finished, uncoated book, offset, Bristol, and so forth.

The chief constituent of paper is wood-pulp (a felted mass of minute fibers of cellulose), rags, or a mixture of the two. To the basic material, a loading of clay, lime, chalk, and a sizing of rosin, starch, or glue is usually added. The sizing is for hardness or stiffening, and to improve the properties of the paper for taking ink.

#### HOW PAPER IS AFFECTED

In addition, coated papers have a thin layer of clay or other material of a mineral nature, mixed with an adhesive such as casein. Cellulose fibers absorb moisture readily and so paper is exceedingly sensitive to moisture in the air. Nearly all the numerous characteristics of paper are affected to a great extent by the atmospheric conditions, including dimensions, weight, strength, electrical conductivity, inking receptivity, and folding endurance.

When anything of a hygroscopic nature absorbs moisture it swells. In the case of a sheet of paper most of the fibers become thicker, but they also become a little bit longer. This simultaneous swelling of the countless tiny fibers makes a very appreciable difference in the size of the sheet of paper they compose, and the larger the sheet the greater will be this stretch. A 45½- by 54-inch sheet has been known to increase by as much as ¼-inch across the grain, and 3/16-inch with the grain.

Taking the opposite viewpoint, if the fibers dry out, the sheet of paper shrinks, maybe not in such relative proportions as when it stretches, but enough to create bad register on runs of color work. Bulletin No. One of the Lithographic Technical Foundation states: "Paper, when freshly made, is almost invariably drier than it should be to be in equilibrium with the atmosphere of the average pressroom."

#### ABSORBS MOISTURE QUICKLY

Paper, being composed largely of cellulose, is highly hygroscopic (very absorbent). In fact, paper is never absolutely dry. It contains moisture in quantities varying from slightly more than aridity to slightly over 20 per cent of its weight, depending on the nature of the paper, the atmospheric conditions, and on the amount of exposure it has been subjected to. Changes in the moisture content take place quickly when paper is freely exposed to natural air.

However, if part of the sheet is protected by another sheet, as when it is in a pile or covered by a water-proof wrapping, the change may be very slow and definitely uneven.

These facts are responsible for a great many peculiarities in the behavior of paper, and thus for many of the troubles encountered in the pressroom, when atmospheric conditions are not maintained at the proper, uniform level. When paper is removed from its cases and run immediately with the first color of a job, and then (to permit the ink to dry) allowed to stand unprotected in the pressroom, when the time comes to run the second color, it is found to have stretched appreciably and the colors cannot be registered.

#### MAKESHIFTS AREN'T SOLUTIONS

This has caused some unthinking pressroom staffs to "fly" their paper through the presses blank, before printing. Others have had recourse to covering their stock piles with oilcloth or tarpaulins, or removing the paper to abnormally heated rooms, or heated paper conditioners, in order to try to dry it out to the state in which it was received. This is hardly treating the problem intelligently. It is only like trying to lock the stable after the horse has wandered away.

In most pressrooms we try to get away from such troubles by seasoning the stock to the atmospheric conditions in the pressroom before we print the first color. But this brings up yet another problem—the natural humidity of the pressroom that is not air conditioned varies from day to day, and from hour to hour. One day the stock is brought to equilibrium with a 60 per cent relative humidity, and then by the next day the relative humidity has dropped to 40 per cent, or has risen to 70 per cent. The stock has shrunk or stretched as the case might be.

#### OFFSET PRINTER IS LICKED

For a letterpress printer this is bad enough. He may possibly be able to register the job by relocking his form, but an offset printer has no such alternative. He can only shift his plate, adjust his packing and stops, and if those measures fail to help, he can then pray for a change in the weather. It should be noted here that machines which use heat for drying out stock in an attempt to reproduce the abnormal condition which existed when the paper was received, and which contributed to the trouble, are attacking the problem hind end first.

Numerous tests have been made by paper manufacturers and others

to ascertain the exact moisture content of various kinds of paper at different relative humidities. Herewith is a tabulation of some of the tests representative of those papers commonly used in offset printing.

Before each of these tests was made, the paper was conditioned at the stated relative humidity. It is thus apparent that various papers have different moisture-absorbing properties. In fact, even similar papers manufactured in different mills sometimes show quite different absorbent characteristics. In all cases, the moisture content of the paper changed greatly with the changes

health are under consideration. In this stage of civilization, frequent reference is being made to these two benefits to mankind, in medical journals and literature relating to the health of personnel.

"The evaporative power of the air at a relative humidity of as low as 30 per cent is very great, and when tissues and delicate membranes of the respiratory tract are subjected to this drying process, there is a corresponding increase in the work placed upon the mucous glands to keep the membranes in the proper physiological condition. Nature, in every effort to compensate for the

### MOISTURE CONTENT OF PAPER

At various relative humidities. In per cent of oven dry weight

		RELATIVE HUMIDITY—PER CENT							
		45	50	55	60	65	70	75	80
KIND OF PAPER	White Bond (rag)	6.0	6.5	7.0	7.5	8.1	8.8	9.7	10.8
	Ledger (rag)	5.9	6.2	6.5	6.9	7.4	8.1	9.0	10.3
	Offset	5.1	5.6	6.1	6.6	7.1	7.6	8.1	8.6
	S & S C	4.4	4.9	5.3	5.7	6.2	6.6	7.0	7.4
	Machine Finish	4.5	5.0	5.5	6.0	6.5	7.0	7.5	8.0
	Coated 1 side	4.4	4.9	5.4	5.8	6.3	6.7	7.1	7.5
	Coated 2 sides	5.6	6.1	6.6	7.1	7.5	8.0	8.5	8.9

Figures on bond and ledger were the result of tests made by the United States Bureau of Standards. Other figures were the result of tests made by the Lithographic Technical Foundation.

in relative humidity. To the offset printer the extent of these changes is of more importance than the exact percentages of moisture carried. In other words, it is less important what the percentage of moisture is than that its moisture content remain at the same level at all times. It is evident from the table that very close control of relative humidity of the atmosphere is necessary if the moisture content of each sheet is to remain fixed.

Other considerations which affect the choice of correct atmospheric conditions in pressrooms are health and comfort. As every one knows, the temperature of the air has considerable influence on health and comfort. When the air is cool we have to wear more clothing or exercise harder in order to remain warm and comfortable. When overwarm we dress lightly and are less inclined to exert ourselves.

#### HEALTH ALSO INVOLVED

Until about fifteen years ago, the subject of air conditioning and relative humidity as related to comfort and health received but minor notice. Research and study have proved now that air conditioning is really of paramount importance when the factors of comfort and

lack of moisture in the air, is obliged to increase the functional activity of the glands, and this increase of activity and the frequent unnatural stimulation, induced by the changing conditions of humidity from the moisture laden outside air to the arid atmosphere within our buildings, finally results in an enlargement of the gland tissues, on the same principle that constant exercise increases any part of the same animal organism. Not only do the glands become enlarged but the membrane itself becomes thickened and harsh, and sooner or later the surface is prepared for the reception of the germs and disease which tend to develop under exposure to the constantly changing percentage of humidity.\*

#### COMFORT INCREASES PRODUCTION

These few facts explain why the low relative humidities in the pressrooms and binderies which have no air conditioning and humidification equipment are harmful to health, and why for this reason alone humidification is especially beneficial during the winter season. Illness and poor health mean lost time, inefficient work, and a poor percentage

\* From United States Weather Bureau.

of production, and high labor replacement turnover, all of which will cut deeply into profits.

Regardless of medical opinion and advice to the contrary, there at one time existed the theory that the use of humidifiers to help produce even moderate relative humidities was in some way associated with sickness. With reasonable care as to keeping the system clean, and provided that no extremes are allowed to prevail either way, no ill effects should result. Moderate relative humidities of 45 to 65 per cent are highly beneficial in comparison with the very low relative humidities which are so common in those homes, offices, and industrial plants not equipped with systems for atmospheric control.

#### EMPLOYEES APPRECIATE IT

Such facts are becoming more widely appreciated among factory and industrial employees. In establishments where air conditioning equipment has been installed, the personnel are usually very quick to recognize the improvement in their working conditions, as evidenced by the infrequency of the common cold compared to past periods, less sore and dry throat ailments, less absenteeism on account of sickness, and by the greater degree of bodily comfort and exhilaration experienced.

The amount of moisture which must be added to or withdrawn from the air is different for each department. It varies with the room dimensions, the required relative humidity and temperature, and the amount of heat liberated within the confines of the department. Naturally it will be different in a moist climate from what it would be in a dry one; and as previously stated, it varies from hour to hour.

A complete installation of equipment for air conditioning includes provision for humidifying and for de-humidifying; for heating and for refrigerating; for ventilating; for circulating; washing and otherwise purifying the air.

#### HUMIDITY IS USUALLY TOO LOW

The natural humidity in plants of the graphic arts industry is usually below what is desired, therefore air conditioning in such plants is simplified to the extent that it is primarily a matter of humidification.

The atmosphere in printing and lithographic plants should not only be maintained within the proper limits of temperature, air movement and relative humidity, but the air should be free from objectionable and injurious-to-health odors and fumes, dust particles, and be otherwise reasonably clean. Atmos-

pheric conditions which are favorable for printing and lithography are fortunately also healthful.

When considering the question of ink along with relative humidity it becomes apparent that ink is not just color to be deposited on paper. Rather it presents itself as a complicated chemical and physical mixture of several ingredients designed to be applied to a particular surface, under specific conditions of temperature and moisture content.

#### CONTROL ELIMINATES INK TROUBLES

If ink were run at the constant temperature and the humidity for which it was intended, pressmen would be forced to do far less doctoring of their inks.

Inks for the hard surfaced stocks have been designed and formulated to dry by oxidation, and inks for soft stocks have been made to dry mostly by absorption. In the latter case, if the stock has already become waterlogged, absorption cannot result and in consequence the ink remains wet; and the addition of dryer will not correct this trouble.

Process inks are formulated to dry in predetermined order, under normal operating conditions, by oxidation. If the temperature and humidity conditions are abnormal, they may crystallize on the sheet, which makes it practically impossible to lay the succeeding colors successfully.

Aluminum metallic ink as printed on the offset press is particularly affected by and subject to atmospheric peculiarities. With any low temperatures such an ink will be inclined to flow improperly, and should the rollers become affected by moisture they will pick only the vehicle from the distributing system drum, and leave the pigment (aluminum) behind. The vehicle for this type of ink has been formulated to harden by oxidation, binding the powder to the surface of the sheet. Should the sheet of stock become dried out too much, the vehicle will be too rapidly absorbed, resulting in the powdered metallic content being left on the surface; thus permitting the rubbing off evil.

#### MOST PRACTICAL HUMIDITIES

Research conclusions point to the fact that a moderately high humidity is more satisfactory from the standpoint of production than a low percentage. In addition, it can be maintained uniformly with less expensive equipment for atmospheric control and air conditioning than is required for the maintenance of a low humidity condition, which frequently requires de-humidification.

The most desirable humidity depends somewhat on the character and location of the plant. It ranges between 45 and 65 per cent, with the latter being recommended as most generally suitable. While a single year-round standard is desirable, there are many localities where the natural weather conditions provide more than 55 per cent relative humidity indoors during the summer.

Many printers for that reason have adopted the practice of maintaining a higher relative humidity during the months of May through September than during the balance of the year. Relative humidities of 60 per cent in the warmer months and 50 per cent during the cooler and damper seasons have proved quite beneficial and practical.

#### STANDARD MUST BE CONSTANT

More important than an exact relative humidity standard is the requirement that it be held constant throughout the day as well as over longer periods of time. Should the relative humidity inside the plant be allowed to fluctuate in response to varying natural outdoor weather conditions, all those difficulties mentioned in regard to paper, ink, and drying qualities are bound to present themselves.

When running color work, such as process or four-color work, tests have proved that a rigidly adhered to moisture condition in pressrooms is of secondary importance only to qualities that are inherent in and demanded of the plates themselves. Proper definition and blending of the several colors is dependent on close register of the various colors, which is impossible if atmospheric conditions change in a noticeable range between the printing of successive colors.

#### MAY VARY WITH SEASONS

While a minimum temperature of 70° F. and 75° F. is considered ideal, other temperatures in pressrooms and binderies which have proved beneficial to health and comfort may be generally suitable to the peculiar class of work in process. While temperature control is advisable during cold weather in order to conserve heat and moisture, temperature may be permitted to vary during summer seasons. A permissible exception to this occurs when temperature is increased in order to lower the relative rate of humidity. When the relative humidity is 60 per cent, temperatures above 85° F. become increasingly uncomfortable even in the summer season when we are accustomed to hot weather. A good maximum is not above 88° F.

# Jobs for Veterans Depend Upon Plans We Make Now

Graphic arts should be as alert as other industries to practical and

humanitarian benefits of creating jobs for our handicapped servicemen • *By Harold R. Wallace*

**N**EXT to the actual winning of the war, industry's most important problem is to provide jobs for the millions of servicemen when they return. We must employ every one of our returning veterans, including those who are disabled, if our national economy is to remain healthy. But within the graphic arts we have another very important reason for giving a great deal of attention to this problem of rehabilitation—beginning NOW.

This second reason is one that is peculiar to our industry—one that has been built up over a period of years. It is the fact that we have trained very few apprentices during the past fifteen years, and now are faced with a very serious shortage of skilled workers to take care of the expected large volume of postwar printing.

Absorbing those veterans who left our plants to join the service should be a comparatively simple matter. In fact, judging by letters and personal discussions with former printers who are now in the service, the problem seems to be to make the industry appear attractive enough to our former employees to keep them from going into other industries.

## SELECT RIGHT MAN AS HEAD

If we work intelligently, however, we can draw on the large group of disabled veterans and persons who have been injured in industrial and automobile accidents to provide us with a labor force which will meet most of our future needs. And this labor will be much more stable than the force provided by our training methods during the past twenty or twenty-five years.

As was reported in an article in *THE INLAND PRINTER* in December, 1941, far too many young men come into the graphic arts industry at an early age, take training for several years, and drift out into other occupations which they believe will be more congenial and profitable to them. The big loss to our industry comes in the group of men aged 30 to 35 years—young men leaving the industry just when it should begin to benefit most from the years they have spent in training.

This very wasteful system could be greatly improved if more consideration were given to the choice of boys to be trained. That is where the disabled persons come in. By employing as large a percentage of disabled persons as possible, we would stabilize our labor force for years to come, because employees with physical handicaps have long been respected for their steadiness and their dislike for drifting from job to job.

But where should we begin in our planning to place disabled persons in productive jobs in which they will cease for all practical purposes to be disabled—performing the operations

which they can perform as well as, and even better than, persons who have no physical disabilities?

The first step is to make just one man in your plant responsible for the whole program of rehabilitation. This point is much more important than it may seem at first glance. One of the chief reasons why we have not employed more disabled persons long before this is that most firms leave the actual choice of the workers to the foremen. These foremen are busy men, trying to hold to standards of speed and quality production in their departments. None of them wants to be bothered with training a one-armed man as long as he can hire plenty of men with no such handicaps.

On the other hand, in those few plants in which a man familiar with the abilities and sympathetic with the problems of the disabled persons has been responsible for personnel, men with handicaps have been giving long, satisfactory service.

## UNDIVIDED AUTHORITY OF PLAN

We must make absolutely certain, then, that there is no division of authority which will make it possible for one executive to pass the buck to another, and thus slow down or derail our rehabilitation plans. Nor can we afford any delay in getting these plans into operation, because the boys are beginning to return now (in fact, many of the war industries are already employing large numbers of handicapped veterans of World War II). With the many legal and physical angles that must be straightened out, it will be some time before you can put your plan into operation, even if you begin planning at once.

In the small shop, of course, the owner himself can, and should, be the man in charge of this program. In fact, I know of at least two owners of large plants who have taken over the supervision of this program themselves. These men have always been enthusiastic advocates of the employment of disabled persons, and so this new problem of placing the handicapped veterans in productive jobs is only a fresh challenge to the experience they have gained.

## WHAT ABOUT

## Rehabilitation?

Discharged veterans, with a variety of problems, are returning to industry in greater numbers each month. How are we going to solve the problem of rehabilitating these men so they will make profitable units in our industry? Having made a thorough study of the question, *THE INLAND PRINTER* is now ready to announce the results of its research. This will be done in a series of four articles, the first of which appears in this issue.

A different phase of rehabilitation will be covered in each of the articles. In the article in this issue we explain the proper setup for handling disabled veterans—just what physical and aptitude tests should be arranged for them, and what forms and records will be necessary after you put them to work. The second article will deal with psychoneurosis, which is one of the most important causes for the discharge of men from the service.

The third article will explain the proper method of rehabilitating the discharged veterans who have suffered physical disabilities.

The fourth article will take up the problem of the able-bodied men who will receive routine discharges at the end of hostilities.

Because we will have to live with these men from now on, and because anything we learn in working with them will help us take care of the thousands disabled in industrial accidents each year, this series of articles is "must" reading for anyone holding a supervisory position in the graphic arts industry. It is as important to owners and operators of small shops as it is to owners and personnel men in large plants.

But the owners of large plants in most cases are too busy with other things to worry about the details of a complete rehabilitation plan. Of course, the man regularly in charge of personnel is the next most logical choice to work out the details of the plan. But he *must* be a man who has proved by his past attitude to be open-minded on the subject of personnel selection and training, and he must be prepared to spend more time than he has spent in the past in his efforts to become better acquainted with the problems of the workers throughout the plant.

#### AGENCIES WILL ASSIST

Obviously, if the personnel director is a man with preconceived notions of what a one-armed man *cannot* do, in many cases that one-armed man will never be given a chance to show what he *can* do. And such a condition as that in any appreciable number of plants will wreak havoc with the entire program.

Once we have chosen the person who is to be in charge of our program, and given him enough help so he won't be bogged down with details, we are ready to make our plan for processing the returning veterans. The first move should be for our rehabilitation man to establish contact with the proper agencies.

Of course he will want to keep in close touch with the nearest branch of the United States Employment Service. He will also want to become familiar with the location and personnel of the nearest office of the Veterans Administration, the office of Vocational Rehabilitation (Federal Security Agency), and to know where to contact the nearest Veterans Employment Representative of the United States Employment Service. He must keep in close contact with at least one local draft board, because Selective Service is the clearing house for all veterans.

#### PENSIONS PLUS TRAINING

All of these agencies will be listed in the telephone book in principal cities, and the USES or the local draft board will refer you to them when necessary.

Our rehabilitation expert (and he will be just that as the months go by and he discovers how interesting the work is) will want to make plans for the physical and vocational well-being of his men.

Every disabled veteran should file a claim with the Veterans Administration for compensation, pension, or hospitalization. If he has not done this before being discharged from service, the employer should urge him to do so at once.

# Caslon... Will It Ever Come Back?

In the twenties, when type faces had gone wild with "modernism," a Chicago typographer said: "Who among us is pained by the spreading contempt for tradition? None, it seems now, except J. L. Frazier, editor of *THE INLAND PRINTER*, who still envisages the ultimate triumph of virtue and Caslon 471."

The Editor still clings to a belief in the triumph of virtue, but is beginning to have his doubts about a fervent and wholesale revival of Caslon. Will the good old face—"Set it in anything as long as it's Caslon"—revive? he recently asked a number of designers, typographers, and printers.

William A. Kittredge, director of design and typography at the Lakeside Press of R. R. Donnelley & Sons Company, Chicago, says:

"I have the greatest faith in the use of Caslon today, tomorrow, and for all time. I do not believe it has been in eclipse—rather, I would say that it has been temporarily shelved in favor of some of the fine types which have emanated from the hands of designers like Rudolph Ruzicka and W. A. Dwiggins.

"These types are enjoying much popularity because there is a tendency for typographers to work with something new. But I firmly believe that there will be a revival of the use of Caslon type, as has been the case time and again before."

B. W. Radcliffe, Intertype Corporation, after admitting a fondness for Caslon, says he thinks the face has succumbed to progress.

"It appears about time to render thanks to good old Bill Caslon for the happy days we have played with him, and kiss the venerable old fellow goodbye for keeps.

"Since the original Caslon face had to be printed on dampened stock to bring out its full legibility, the passing of that practice brought its first setback. Its greatest blow, perhaps, came with the development of coated paper which over-stresses its ruggedness.

"Although Caslon held its popularity for a longer period than any other face, one indication of its inability to reach perfection is in the numerous attempts that have been made over the years to improve its design.

"I do not expect Caslon to stage another comeback, although its best qualities will most likely wield considerable influence among type designers for a long time.

"When properly printed by letterpress on fine antique paper, Caslon's beautiful ruggedness presents a touch of antiquity not obtainable with other type faces. This asset, however, is of value only when the occasional old-time flavor is being sought and cannot well be suggested as a reason for its return to general use."

"Caslon has been dead so long in our line of work that we have almost forgotten it entirely." That's what Hubert J. Echele, Warwick Typographers, St. Louis, has to say on the subject.

"When the war is over we will see many new designs in type faces along the lines of Baskerville, Fairfield, Electra, and others which we older printers will not enthuse over or approve of immediately, but which will be accepted and used by the younger generation.

"The faces which have good fundamental design will last, the others will pass on. Hasn't it always been so? Baskerville is such a face. But poor old Caslon, as Caslon, I'm afraid, is as dead as the dodo bird."

To Richard N. McArthur, Higgins-McArthur Company, Atlanta, Georgia, it seems more a question of fashion:

"Reviving an old type is one way of being different. The fashions run in cycles just like fashions in other things. Any big national advertiser or topflight book designer can start a fashion in type use—any type, new or old, that is of good distinctive design and not now in common use.

"Exploit a type *style* that is not to be seen on every hand. As soon as it becomes hackneyed, discard the outmoded face for a fresh one. Advertising designers do it, but not enough printers—they're too close to the cases to get a proper perspective.

"As to Caslon, it is still selling as well as any of the newer faces. The democratic mass is as yet unresponsive to trends in high places, and the aristocratic fringe should continue to use Caslon as a period type—like its eighteenth century contemporaries in furniture design, Chippendale, Hepplewhite, and Sheraton.

"Assuredly, some day the use of Caslon will become widespread again. Caslon is our best loved type. It was the best available in Colonial times. Franklin used it, and many of our earliest printers have left plenty of documentary evidence of Caslon popularity which we are happy to preserve."

A man who thirty years ago was using Caslon to turn out quality work, C. A. Merrill, Boston, says: "It takes a better compositor to set a piece of copy acceptably in Caslon, together with its italic, than that compositor can accomplish with some of the sans serif faces. There is a flow of line to Caslon that the sans serifs do not have. Unless it is expertly handled, good results cannot be obtained."

"Seventy-five per cent of the work which comes into the average commercial shop can be composed with dignity and brilliance in the Caslon face—stationery for an undertaker, a bill-head for a hardware store, a program for a woman's club, an ad for a country newspaper. I know of no other face that covers such a gamut.

"Certainly Caslon will stage a comeback. But when? Typography expresses the national mood. Someday this thing is going to settle; someday the juke box era will pass along and with it, the juke box typography. When that time comes, I believe that Caslon will once more emerge as a fine example of simplicity and sanity in type design."

Sol Hess, art director of Lanston Monotype Machine Company, disagrees with Mr. Merrill about the skill required to handle Caslon, which he calls "the almost fool-proof type," and points out that it has been in use for well over two centuries and is, he believes, going to continue to be in use in future centuries.

"Evidently Caslon was not so much interested in the design of an individual character as he was in the effect of the letters in mass. All of us know that when we read Caslon we are not 'type conscious,' that the design is friendly to the eyes, that it is legible, and promotes easy reading. It is a common-sense kind of design that could hardly be termed elegant or exquisite. In other words, Caslon does not belong so much to the gentleman as it does to the working class. I dislike to prophesy, but my guess is that no other type face will displace it for any considerable length of time—that, like the proverbial brook, it will run on forever."

Caslon "once was the right answer for Howard N. King, of the Maple Press, York, Pennsylvania. When he was twenty-one, he got a good job as foreman of a composing room because when the owner asked him what type faces he preferred to use, his answer was Caslon. So he feels "pretty close" to this type face. But he also feels that the virile and spirited Caslon will decrease steadily in favor of Baskerville, which itself took a long time in "reviving." He doesn't expect Caslon back until or unless we go into an "over-stuffed" antique era.

Paul A. Bennett, of Mergenthaler Linotype Company, holds a similar view of the fate of Caslon. He regards it as "definitely in order for printing which seeks to simulate a colonial or early English manner." But for contemporary work, even when an old style face is in order, most of the time he would use Jansen instead.

So—Who knows? Is poor Caslon dead all over? Or is the rugged old Dutch face just resting? What is your guess?

# Douglas Locke

IS AT MACY'S ALL THIS WEEK!



It's Locke Week at Macy's... and Douglas Locke, nephew of Dr. M. W. Locke, will be in the Shoe Centre through Saturday to advise you about your foot problems. Come talk to him; benefit by his experience in fitting these famous comfort shoes to thousands of women who have suffered with tired, aching feet! Remember, Summer's going to put the pressure on your feet. Get the...

macy's pure **Silk**  
STOCKINGS  
WITH RAYON OR  
COTTON REINFORCEMENTS

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If the veteran has been honorably discharged, has a service-connected disability which handicaps him in his prewar vocation, and for which a pension is payable, then he should apply for vocational training under the Veterans Administration.

To receive this training, he must first apply for a pension, filling out Form 526. If this application is approved, Form 1900 is sent to him for completion, and during his period of training he receives \$80 a month or more, with additional payments for dependents unless his disability pension is greater, in which case he receives the larger amount.

## GOVERNMENT PROVIDES EDUCATION

Three kinds of training are open to veterans covered by this plan: Training on the job, college degree courses, and trade school courses. The training to be offered will depend upon the veteran's education, vocational experience, abilities, personal desires, and his disability. In all cases it will be planned to give him the greatest opportunity over the longest period of time.

Whether the veteran is disabled or not, the G. I. Bill of Rights provides him another means of training. If he has had at least ninety days active service after September 16, 1940, an honorably discharged veteran is entitled to education or retraining at an approved institution of his own choice. If he was not over 25 years of age at the time he entered the service, or if his education was interrupted, he is entitled to one year's education, and if he completes that satisfactorily he is entitled to additional instruction depending upon the length of time he has served. Tuition and other expenses will be paid by the Government and a subsistence allowance of \$50 a month for a single man and \$75 for a man with dependents will be made. Make application to the Veterans Administration.

## KEEP IN TOUCH WITH MEN

These are a few of the things our rehabilitation expert should familiarize himself with before the men return and start asking questions.

While he is collecting all of the details on the above programs, he will want to keep in touch with all of the employees who left his plant to join the service.

In the small plants, most of the owners I have had recent contacts with seem to be doing a fine job of keeping in touch with all their employees in the service by means of personal letters.

A few larger plants have made good use of house magazines and

personalized bulletins, but from personal letters received from printer-servicemen, it is apparent that much remains to be done in promoting close, cordial relations with the boys.

But these close contacts must be maintained if you want to prove to the boys that you really want them to return to work in your plant. To the boys in the foxholes, such an indication of your personal interest in them will go far towards bringing them back to you when they have received their discharge papers.

#### IMPROVE INFERIOR WORKERS

Some of your employees who entered the service were no doubt inferior workers—so inferior that you'd rather they did not return to your plant. By means of this wartime contact you can give those boys advice about other trades or vocations more suitable to them, and encourage them to take the courses given by the Government to help prepare them for a new vocation.

If they show signs of returning to your plant in spite of all your good advice, you can encourage them to take Government courses which will make better printers of them.

By means of this contact, too, you will know as soon as any of them become disabled, and so can begin to fit them back into your pattern while they are still in the hospital. This is important, because some of the more aggressive industries have already taken their rehabilitation programs right into the convalescent hospitals, and will snatch your good men right out from under your nose if you don't keep tabs on them.

#### PHYSICAL EXAMINATION NECESSARY

The second step in our expert's program is to arrange for the physical well-being of the returning veterans. This means he must plan for proper medical attention both before and after employment begins.

As long as it remains the policy of the War and Navy departments to withhold the case histories of those men discharged for medical reasons, it will be advisable to make arrangements for pre-employment medical examinations for all veterans.

Comparatively few printing plants conduct their own medical departments, so most plants will have to be satisfied with an arrangement with a local doctor. Preferably, the same doctor should make all examinations, and the plant rehabilitation expert should work with that doctor to explain the duties connected with the particular job each man has been trained for.

It is possible that satisfactory arrangements can be made with a lo-

cal clinic, veterans center, or the county medical association. Some county medical societies have agreed to give free examinations to returning veterans and to recommend to employers that the placement occur whenever the man can work safely.

If the veteran objects to taking the pre-employment examination, it should be explained to him that the examination is simply for his protection, to prevent placing him on a job that might impair his health.

In these examinations, keep in mind the fact that if the doctor employed by the printing plant rules that the man is unfit for employment, a veteran cannot be disqualified until he has had the benefit of impartial medical opinion. It would be wise to refer such cases to a military hospital for further attention.

#### CHART JOB OPERATIONS

Another important step in the program is the job survey. This is a survey to determine whether or not persons with specific types of handicaps can perform the operations which are necessary to the job.

After this survey has been made, a chart should be made up, showing which handicaps are permissible in the various departments, so that the

man interviewing the returning veteran can tell at a glance which department he can be fitted into, in spite of any handicaps he may have.

This survey, the job survey chart, and other forms necessary for the efficient employing of handicapped persons will be explained thoroughly in a later article in this series.

#### SATISFACTION IN AIDING

By the time the man in charge of the rehabilitation program has come this far in his planning, he will understand the problems, mental and physical, that face the handicapped person. Most of the actual work will be behind him, and he can look forward to enjoying the fruits of his months of effort.

Complete details for taking the various steps listed in this article will be discussed in later articles in this series. Next month, the intelligent approach to employment of psycho-neurotics will be discussed. That is an important phase of the problem of rehabilitation.

*The author wishes to acknowledge the help given by the Policyholders Service Bureau, The Metropolitan Life Insurance Company, in the form of reports and surveys made on the subject of veteran rehabilitation.*

## about S-T-A-T-I-C

BY R. O. VANDERCOOK

ONLY occasionally in this latitude does static electricity give serious trouble in printing plants. This trouble is always in direct proportion to the relative humidity. Mild doses of static do not cause much trouble, but the sparking from the sheets as they come off the fly is annoying. This can be effectively eliminated by making the top sheet a conductor, as well as the tapes and the fly sticks.

There are undoubtedly other "dopes" that may do as well as glycerin but I found this compound very effective. However, it must be applied all over the top sheet and the fly sticks and tapes must also be treated, and the press neutralized through the medium of a stitcher wire attached to any metal part of the press and the other end attached to an iron waterpipe.

I know this method is effective in the elimination of static because I have used it many times in the printing plants around Chicago.

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his life to the industry, as  
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y, 1945



Weyand, recently promoted  
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headquarters are in Detroit



by A. Ryan, vice-president  
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# NEWS AND VIEWS

Pictures and a few words about some men and women who have gone—or are going places in the graphic arts and allied industries: their experiences and their promotions; two dinners held in celebration of long records of service, and the honor guest of another; a western printer with a good haul; and the inventor of a practical pre-makeready process



The strong interests of Walter L. Hayes (below) both in the graphic arts and in journalism and other writing were merged two years ago when he became editor of the *British Printer*. Mr. Hayes believes that offset and gravure will stake much bigger claims in the postwar boom in printing business



A recent addition to R. Hoe & Company, in New York City, is Harold G. Cutright, who has become the vice-president in charge of the machinery division. Until recently he was vice-president of Standard Brands. Mr. Cutright assumed his duties with R. Hoe & Company during the early winter

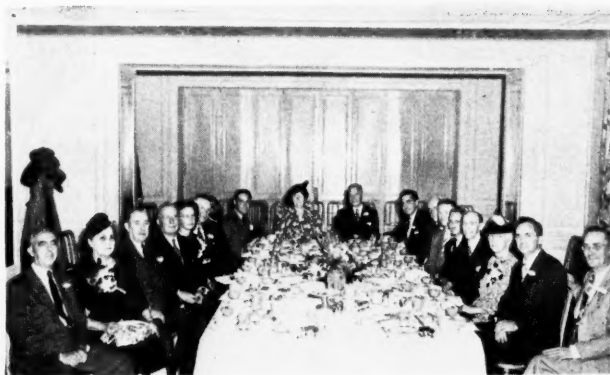
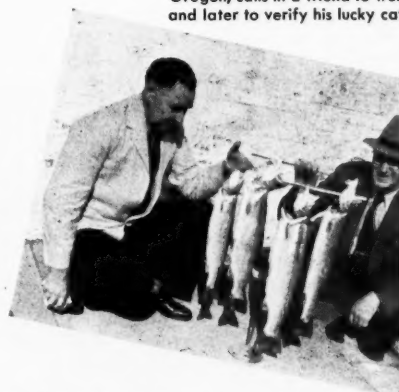


Relinquishing his branch administrative duties of managing the Los Angeles Branch of IPI of California, C. R. Whistler will concentrate on customer contacts and postwar plans. He is a vice-president of the company and has built up the expanding Southern California business of IPI from scratch

Two of the guiding lights of the F. P. Rosback Company, of Benton Harbor, Michigan: Above is Joseph C. Patterson, the sales manager. "Pat" has been around presses ever since he was a high school kid. Homer F. Rosback (below) is a grandson of the founder of the company. Since his father's death he has served as the treasurer and as manager



"Printer's luck" (below). E. Wimberly (wearing the hat at the proud look), owner of the S Printing Company, at Roseburg, Oregon, calls in a friend to weigh and later to verify his lucky cat



Seventeen active members of the Paper Manufacturers Company Quarter Century Club, Philadelphia, are shown above at their first annual dinner. All received War Bonds in appreciation of their long association with the company, which ranges from twenty-five to forty years. From left to right, they are Charles Bond, Sara Montague, W. H. Bernsau, William Carpenter, Anna Niederberger, Edward Walker, Joseph Holmes, Frank O'Neill, J. Walter Galloway, Thomas Dougherty, Earle Jardine, Vincent Dirvin, Marie Westcott, Carl Blomberg, James McKee—the entire roster

Joseph D. Richardson, who succeeded C. R. Whistler as manager of the Los Angeles branch of International Printing Ink Corporation of California, has had printing experience



At left: The dinner at which associates in his Chicago office celebrated James E. Greene's thirty years of service with the George H. Morrill Division of General Printing Ink Corporation. Arthur S. Thompson, general manager, who presided at the dinner, paid tribute to Mr. Greene for his splendid record and presented him with five \$50 War Bonds on behalf of the company. E. C. Stone presented him with a remembrance from his fellow-workers, a writing set

# Is Your Inventory Method Efficient?

*Checking it now against other systems used will help avoid losses in the possible fluctuations of postwar markets • By A. C. Kiechlin*

**I**NVENTORY is an important element in appraising of profits and net worth. If your inventory is inaccurate, then your net profit and net worth figures will also be inaccurate. Because its computation is not as definite and is more involved than the calculation of salaries or cash on hand, inventory should be given more consideration than is usually given to it by printers, many of whom get off the beam on profits because inventory is calculated incorrectly. Many pay more tax than they should in a current year for the same reason.

## MANY METHODS AVAILABLE

Like depreciation, the calculation of inventory requires good, clear judgment because the book value of these accounts may not be actual value. Like depreciation, there are numerous ways to figure inventory: first-in, first-out, last-in, first-out, popularly called the "fifo" and "lifo" methods; average cost; the basic or normal stock; the retail inventory; cost; and cost or market, whichever is lower.

Some of these methods work efficiently in some organizations, are wrong in others. The baby of them all is "lifo," created to help level off the peaks and valleys caused by increases or decreases in the market prices of merchandise at the end of a period when inventory is taken. A printer may do a good managerial job throughout the year and then along comes a dip in market prices.

## A WORKABLE SIMPLICITY

If he has a very sizable inventory, he may take a sizable loss which reflects itself in a low profit when, by all the rules of the game, he should have registered a good profit. "Lifo" was created to stop this but the war came along and played havoc with the plan.

Printers have questioned us about "lifo" and we can only say that it is a more involved procedure that gets you the same answer in the long run as a simpler routine, and is just as likely to give trouble. Simplicity is the essence of good accounting. Accuracy may be obtained by simple methods. The test is whether your system reflects true profit accurately while permitting adequate business control.

There are ten important things to remember in connection with your inventory valuation.

1. Value inventory by the same method at the beginning and at the end of a period. Be consistent from year to year.

2. List all items on the inventory sheets by departments or lines. File these records for future reference. Have one man record the items and have another check his work to assure accuracy. Do not include items for a future delivery to which you have not taken title. Include any item to which you have title even though in transit or not on hand.

## TAXES WILL GET YOU

3. Be sure the method used clearly reflects income. If you over-cost the inventory, profits will be higher; if you under-cost inventory, your paper profits will be lower but the income tax will vary in real money.

4. You cannot change from one method to another without the consent of the Commissioner of Internal Revenue.

5. Take inventory as often as possible. Annual inventories in these fast-moving days, and in the postwar period, when prices may fluctuate widely, are hardly likely to show the true profit or supply adequate information for cost control. Quarterly or semi-annual inventories are recommended from now on.

6. Estimated inventories for the monthly profit and loss statement are merely estimates, which means the monthly net is also an estimate. Monthly statements are prepared to keep the businessman appraised of the trends of operating ratios and profit, information of great importance even though the profit is not computable to the exact dollar. You should know where your business is heading from month to month because that is the only way you can achieve efficient cost control.

## PHYSICAL COUNT OF STOCK

7. Any change in inventory valuation will change the cost of sales ratio for the period and will obscure your comparative analysis from period to period unless you show the re-valuation of inventory as a separate listing on the records. It may also affect the pricing of estimates for a future period if the increase

or decrease in inventory valuation is substantial.

8. The only way to get an accurate inventory figure is by a physical count of the items in stock. Adjust your book figures to agree with the actual count when you take inventory. The Bureau of Internal Revenue may question your inventory book value unless you take a physical count "at reasonable intervals."

If your books are kept in accordance with good accounting practice and you take a physical count periodically, the book figure on ending inventory is acceptable on your tax return, providing you record the actual cost of the materials purchased during the taxable year, credit materials used, and include inventory beginning the year at actual cost.

9. A stock control system helps keep inventory in the groove. The lack of stock control causes many businessmen to go wrong on an inventory valuation. Others confuse a stock control system with a perpetual inventory and use the information on this record to calculate inventory. This is wrong.

## STOCK CONTROL SYSTEM

The stock control system polices the movement of stock from receipt to production floor or customer. It minimizes loss and provides valuable data on stock-turn, breakage, spoilage, and other inventory losses, maximum and minimum quantities on hand to aid in making intelligent purchases, minimizes "outs," and prevents a tie-up of excessive capital in stock on hand. It is a cost control record, not an inventory.

10. Separate goods unusable or unsalable because of defects of any kind and list them at actual value. By reducing the cost of such items to real value, you get the benefit of a tax deduction and take your loss when it is realized. Otherwise, your inventory on profit and loss statement and balance sheet is inflated, as is net profit and net worth.

## DEPRECIATION AND LOSS

If they are retail merchandise, all such items should be valued at *bona fide* selling prices less cost of disposition; if materials for production, then they should be valued at a reasonable basis considering their condition, but never at less than scrap value. The Internal Revenue Code states that depreciation does not apply to inventories but inventories may depreciate or grow obsolete in the case of goods for re-sale. You cannot take this depreciation deduction the same as you do on your fixed assets but you handle it through inventory valuation.

To equalize their loss on waste, spoilage, and other causes throughout the year, some businessmen scan their experience figures, determine their average yearly expense, then charge it off monthly. This is not a permissible deduction on your tax return because the Treasury Department wants to know the actual loss as shown through your inventory records.

#### PROFIT NOT ALWAYS THERE

Of all the various methods used to value inventory, cost or market, whichever is lower, is probably most frequently employed. Market value means replacement value. Some accountants debate the fairness of this method, contending that it is inconsistent, that it writes down inventories when the market is below cost and then does not write them up when the market is above cost. However, conservative accounting demands that profits not be anticipated, that a loss has actually occurred if the inventory can be replaced at a lower value and that the current period should stand the loss.

Some accountants are always trying to find a magic elixir to eternal profit but there ain't no such animal. Recording the figures in a different way, as is done under the different depreciation and inventory methods, gets the same result in the long run, so use the simplest method suitable to your business. Cost or market is one of the methods prescribed by the Bureau of Internal Revenue and has its merits. During a period of rising prices, cost is inventory valuation; in a period of decreasing prices, it is the market or current bid price for the materials or merchandise prevailing at the date of inventory. Cost is the invoice price, less trade or other discounts, plus incoming transportation and other charges incurred in acquiring the goods.

Under this method, inventories are valued at cost to defer profits until sales, at market prices, to record a loss when recognized. If there is a loss, it will eventually be discovered, so get rid of it as soon as possible. To carry over an inventory value higher than the actual value means that you pay more tax for a current year because your profits are higher on paper, that you decrease your margin for the following year, reducing the net for that period.

#### CONDITIONS BEYOND CONTROL

In many cases, the net and tax for both years may amount to about the same thing either way, unless the tax rate changes, but your books

do not reflect what really happened unless you so show it. This makes it very hard to get a good background perspective for comparative analysis from period to period, which is an important tool of cost control.

One reason why the accountants write and talk so much about the inconsistency and inadequacy of one or the other methods of handling depreciation and inventory is that both of these operating elements are governed by external as well as internal factors. The former are beyond control, hence, some assume that a businessman should not be penalized for such losses, but should utilize ways and means to neutralize results.

#### UPS WILL OFFSET DOWNS

The businessman must take things as they come, including artificial regulations. His books should mirror such movement as it occurs and in the long run his ups will usually offset his downs. No method of recording can by-pass economic conditions and their influence on operating results. A businessman can only minimize their negative effect by means of intelligent action which can only be based upon a completely dependable accounting system.

If you use a system that obscures economic movement from the standpoint of your records, you are at a disadvantage because you will not know why you earned or lost money due to the external conditions. Your analysis of recordings will be faulty. By entering any change in inventory value on your records as a separate item, you can always refer to such entries to determine how your business reacted to economic gyrations and compare the results with other periods or gather facts of importance from such recordings that will aid your managerial efficiency at some future time.

#### ACCOUNTING NOT EXACT SCIENCE

Remember that accounting, unlike mathematics, is not an exact science. Probably 90 per cent of the transactions are computable with mathematical accuracy, such as the mortgage interest, all office expense, and salaries, but certain other transactions, such as depreciation, estimated tax expense for the coming period, and inventory, are not computable to the very penny. Value is partly achieved through judgment and good judgment depends upon a knowledge of fundamentals.

Accurate handling of the problem of inventory valuation is necessary in costing and analyzing operations, and is essential in preparing your income tax returns.

## TOP FLIGHT CRAFTSMEN

—Russell J. Hogan

● With two newer processes making substantial headway in the printing industry, Russell J. Hogan is still a champion of letterpress, although he has a high respect for the future possibilities of offset and gravure. He may be said to speak with more authority than some on this subject, because as a pressroom superintendent he has worked with all three processes. To back up his letterpress experience, he became a photoengraver.

A native of Philadelphia, Russ first became an apprentice pressman with the *Farm Journal* in 1918. There he learned multicolor, magazine web-fed, flatbed, and McKee presses. In 1922 he went to work for the U. S. Printing & Lithograph Company, Cincinnati, looking for new experience. And from there he went to the Carey Printing Company, of Bethlehem, Pennsylvania, and the Conde Nast Press, Greenwich, Connecticut. He moved on to New York City in 1926 to become assistant superintendent of Daniel Moscow.

He jumped at the chance to learn the photoengraving business when the McCall Corporation established Magazine Photo-Engraving Company in Stamford, Connecticut. He began with a four-color Claybourn proof press and became the superintendent of several departments before leaving in 1936 to return to the Daniel Moscow firm (now Wickersham Press) as the general superintendent. In June of this year he was made plant manager of Blanchard Press, New York City.

During the past three or four years Russell Hogan has grown in stature as a public speaker on technical subjects. Through experience as president of the New York Club of Printing House Craftsmen and as a speaker at trade gatherings, he has learned to think on his feet and to express his ideas in a clear and logical manner. An enthusiastic, conscientious, well-informed, and very articulate craftsman, Mr. Hogan is destined to go far in the Craftsmen Movement.





Typography of Henry A. Anger, as exhibited here, stands the test of time

# TYPOGRAPHER OF YESTERYEAR

IT HAS BEEN A LONG TIME since a country boy who was afraid of city elevators climbed eight flights of stairs to take his first crack at fame and fortune. His name was Henry A. Anger and the time was in the nineties. The stairs led to the offices of Earhart & Richardson, Cincinnati color printer.

While few pots of gold are found in print shops, Anger did achieve a fame and influence among his fellow printers. He did it by creating printed pieces so balanced, so well designed, yet so personalized in an era of overly-ornate printing, that by the first decade of this century he had a following of youngsters who admired and adapted his style for use as their own. Among them was the present editor of this magazine, in which many reproductions of Anger's work were then appearing.

Young Henry started as "Gyp, the Times devil," at Oshkosh, Wisconsin, under the tutelage of his older brother Will Anger. Inclined toward artistic printing, Will coached Henry to avoid "rule-twisting." The embryo printer soon learned the value of typographical contests, such as the Magna Carta contest of *The Inland Printer*, in 1895. His entry did not win, but the comment on its basic rightness created an enthusiasm for good printing—right printing—that Henry Anger has never lost.

The Anger style and finish came to mean something at a time when there were no regular packages of style samples provided by the type foundries. As a matter of fact, many foundries asked printers for samples. As with any beginner who is bewitched by type and ideas, he went through a painful period of being "original" and "different." He learned quicker than most of the effectiveness of a simplicity that deceptively appears easy to achieve.

His career led him from the Great Lakes to the Gulf, from the Atlantic to the Pacific—to Seattle and the Ivy Press and the Grit Printshop. Seattle has been his home ever since.

As to his influence on others, the exceptional book-maker Edwin Grabhorn writes of him, in the "Biography of the Grabhorn Press."

"During my stay in Seattle, from 1909 to 1911, I did little work except on sheet music, until I met Haywood Hunt and Henry A. Anger.

"Mr. Anger was the 'artist' printer of the West. He had two fonts of new type designed by Frederic Goudy: *Forum*, a series of classic capitals, and *Kennerley*, an upper and lower case font. They were not for the hands of a novice. It was then that I felt the urge to become a good enough craftsman to be able to use them."

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"GOOD-WILL-MINT"  
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FROM...  
**THOMPSON PRINTING COMPANY**  
THOMPSON BUILDING 107 1/2 CALIFORNIA STREET  
PHONE GARFIELD 1-10      SAN FRANCISCO, CALIFORNIA  
T

HERE ARE A LOT OF PEOPLE  
SO CONSTITUTED THAT IT  
WOULD BE ODD IF THEY  
WERE NOT TRYING HARD  
TO "GET EVEN"

GRIT PRINTING—The Good-Will-Mint—  
Molders of public favor through the medium of attractively-neat printing.

**Universal Cere Hospital**  
AT THE HALLS ALL TIMES IN OUR BUSINESS  
H. J. STROM      LAURENCE

ONE MAN'S WAY TO LIVE  
the only way to preserve  
their youthful vigor is to  
keep it picked in alcohol

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By the time that you read this

*The IVY PRESS—Seattle's Printers*

**GEO. RUSSELL REED COMPANY INKS**

FOR ALL YOUR BRILLIANT PRINTING INKS  
BORNET MARSH'S LITHOGRAPHIC MATERIAL  
100 BATTERY MARKET      100 MARSH BUILDING  
SAN FRANCISCO      SEATTLE, WASH.

**WHAT A BLESSED THING IT IS  
TO BE ABLE TO TURN UP  
CHEERFULLY AFTER ONE  
HAS BEEN TURNED DOWN**

THE IVY PRESS IS THE GRIT PRINTSHOP IN SEATTLE

**RETENTIVE MEMORY  
A WONDERFUL THING  
BUT THE TRUE  
TOKEN OF NOBILITY IS THE  
POWER TO FORGET**

GRIT PRINTING—The Good-Will-Mint—  
Molders of public favor through the medium of attractively-neat printing.

# There Is No "Best" Process for All Types of Printed Jobs

*There need be no quarrel between letterpress and an improved offset*

*process once the basic differences in principles and application are recognized • By Irwin Woodman*

**T**HE SUBJECT your arrangement committee gave me for tonight is the merits of offset vs. letterpress. They may just as well have discussed on this election night the merits of Republicans vs. Democrats—I hesitate to say which subject would be more controversial. As in our two political parties, both letterpress and offset have their strong and their weak points, and both of the processes do better when working together harmoniously.

Before discussing these two great processes of printing and in order to help us make a practical decision regarding which is best suited to our work, let us take a few moments to speak of their basic principles. Generally speaking we may say that the letterpress process is a direct mechanical process and offset relies chiefly on chemical formulas and controls for its success.

## LETTERPRESS PRINCIPLE UNCHANGED

The principle of letterpress is nearly as old as civilization itself. The Metropolitan Museum of Art in New York City has a cast of a flat clay disc, the original of which was made about 3,500 years ago. This disc shows unmistakable signs that a message has been stamped into it with individual characters that were previously molded much the same as our single types of today.

If we were to take a single page of copy, set it in type, put it on the press, and print directly from this type we would be printing letterpress—letters for the type and the press to print, hence the name letterpress. Should we desire an illustration in this page of type we would furnish the printer with a photograph from which he would make an engraving direct on copper—the plate would be mounted on a block, inserted in the type and we would print direct from this material. Note that there are no steps between the type page as originally made up and the actual printing.

This is letterpress in its simplest form. With the exception of developing the negative for the halftone illustration, the complete process is mechanical.

• The accompanying talk was given by Mr. Irwin Woodman, in charge of typographic design and layout for Manz Corporation, Chicago, to the Chicago Book Clinic, a group of men and women who handle the production of books published by Chicago publishers.

It was received so enthusiastically by this group, and is so simple and so fundamentally sound that many will benefit from reading it, even though it is not new.

Manz Corporation, producer of beautiful color work by the letterpress process for many years, entered the offset field about ten years ago, and has had many of the difficulties which usually beset the letterpress printer who enters the offset field. Mr. V. R. Lynch, president of the Manz Corporation, distributed copies of this talk to every employee, making it required reading. Many other letterpress printers could benefit by following the same procedure.



IRWIN WOODMAN

This is not true of lithography. About the turn of the nineteenth century—in 1796 to be exact—Alois Senefelder accidentally discovered a new method of printing. Senefelder, who was ambitious to become a successful actor and playwright, found

then (as many have found since) that he could not afford to pay his printing bill—in his case the reproduction of his plays. He decided to do something about it.

Being of an inventive turn of mind and proficient in as much chemistry as was available in those days, he began by etching in copper, at first writing in reverse directly on the metal. This method proved too costly. He then tried zinc, gave that up, and tried it again on polished stone, of which there was a plentiful supply in his community.

In the meantime he had compounded a retouching ink containing a fatty base which he used to correct the errors he made while writing in reverse on these plates. He kept this ink in the form of sticks to be dissolved as needed. One day, finding no paper at hand on which to write a laundry list for his mother, he wrote the list directly on the stone with one of these sticks, intending to copy it later.

However, before washing it off he decided to etch the stone with a dilute acid. The acid, with a water base, attacked only the parts of the stone that were not covered by the greasy writing. Taking advantage of this antipathy between the grease and water he found later that by moistening the stone he could daub a greasy ink over it and it would adhere only to that part of the stone which contained his original writing.

It was a simple matter then to make a print from practically flat stone where the letters were neither above or below the surface, the print being possible because of the antagonism of grease towards water. This is the basis of all lithography.

## OFFSET A CHEMICAL PROCESS

But where do we get the name "offset" and what has it to do with lithography? In offset, when the press plate is put on the press the image is first transferred or offset to a rubber blanket and from this rubber blanket to the paper—hence the name "offset lithography."

Although stone or direct lithography is still in use, the offset process using zinc plates is the process

most generally employed and which we are discussing tonight. It is the method by which the subject matter is transferred to this metal plate which involves the chemistry.

Generally speaking, all material that is printed by the offset process is first photographed, then the film is developed, the zinc sensitized so that the image from the film can be transferred to the printing plates and in turn the plate is developed so that only the image will print.

The plate is then put on the press, is rolled up with two sets of rollers—one for the water or dampening process and the other for the ink. The accurate balance of this ink and water while running has a great deal to do with determining not only the life of the plate but the quality of the job as well.

#### ESSENTIAL DIFFERENCE

The essential difference between these two processes of printing lies in the fact that while the letterpress process is a relief process printing from hard metal direct to the paper, offset transfers its image to a rubber blanket first and then onto the paper. Now, how does this affect the printed job? What are the advantages and disadvantages and what is the difference in results?

In offset, because we are actually printing from the rubber blanket instead of from a hard metal plate, we get a certain soft effect unlike anything that can be done letterpress. This effect is obtained by much the same method as a rubber stamp just barely touching the paper. It enables us to take a fine illustration and print it on a coarse paper. Letterpress must depend on a great amount of squeeze to force the ink from the hard metal to the paper. If we were to use a fine illustration on rough paper in letterpress, this squeeze would cause the ink to spread on the dots in such a manner that nothing but a smudge would appear. On the other hand, if a fine coated enamel were used and if our illustration contained strong highlights, I believe we would have a truer reproduction by the letterpress method.

#### TRUER REPRODUCTION FROM METAL

Because of the rubber blanket used in offset a very slight spread takes place on the dots. This is not visible to the naked eye, but the over-all picture made on a highly coated paper would appear slightly darker and fuller than in letterpress, in which the impression can be varied so that the dots print light enough to give us a true reproduction. So we might say that

letterpress gives us a sharper and cleaner reproduction than offset on highly coated paper.

This is not necessarily a disadvantage. There are many jobs where softening of the image is a decided improvement, enhancing very much the appearance of the illustration. However, due to lack of more positive controls in the printing because of the ink and water principle, offset must still devise a method of holding an even color from start to finish of a run. It is for this reason

by the layman, is of much less importance than the decided advantage obtained by the use of bulky book papers and the economy of production.

So we begin to realize that the nature of the job greatly affects our decision to use offset or letterpress and may safely say that where true fidelity of color is of prime importance letterpress has an edge but where economy plays an important part offset has the advantage. I am speaking now of the general run of

### WHAT PROCESS SHOULD BE USED?

This is how Mr. Woodman sees the case of Letterpress vs. Offset, and which process to use in production of specific types of printing.

For sharpness of detail and fidelity of color to merchandise.....	Letterpress
Constant control of color.....	Letterpress
Printing on all rough or uncoated papers.....	Offset
For short runs from type—all types of work.....	Letterpress
Runs over 20,000—all types of job work.....	Offset
For jobs containing many changes.....	Letterpress
Large color spreads.....	Offset
Control of register.....	Letterpress
Cost (on enamel stock—4-color work).....	Tossup

Offset has a decided advantage when using bleed effects because the size of the paper is not so greatly affected, whereas in letterpress a larger sheet is necessary to allow for lockup of the single plates.

that all the large mail order houses still have the reproductions of most of their high grade merchandise items printed letterpress.

Not only has letterpress a more positive control of color on the press but in the making of the original engravings there is more positive control over the engravers' proofs. Once the proofs have been okayed, exact duplicates of these originals can be made and furthermore, the proofs themselves are made under the same conditions that will prevail on the press.

#### DIFFICULT TO MATCH COLORS

In offset the glass or film positive is transferred to a proof plate for making the proofs. The inking and dampening is usually by hand and only one color can be proofed at a time even though the press itself will print four colors at one time. So there is no assurance that the press sheet will look exactly the same as the proof.

However, as previously stated, this is a disadvantage only where exact reproduction of original copy is necessary, such as in the sale of merchandise from a catalog. In book work we have no similar problem. While the colors must be fairly close to the original art, a slight variation, in many cases not discernible

work from 20,000 to 100,000 copies, printed in an average plant.

Because of the greater preparation cost involved in offset, a run under 20,000 is generally more economically printed letterpress direct from the type and original engravings. But there are many other factors that affect our decision. No two jobs are alike in characteristics.

#### COMBINE THE PROCESSES

In many cases both processes can be used to advantage on the same job, such as a booklet where various dealers' names are to be printed on the cover. In such a case the body of the booklet could be printed by offset to advantage and the cover printed letterpress so that it would be a simple matter to make the changes during the run. To make those changes in offset would make the cost prohibitive.

In many instances the printer is the deciding factor. If his plant is equipped for both processes, he may decide to use either process depending on the status of his equipment at the time.

Each shop has its own methods of production and what may be more economical by letterpress in one shop may be more practical by offset in another. The type and condition of copy available should bear

great weight in making the decision—it is a much more simple matter to reproduce line work in offset than in letterpress where zinc etchings must be made. In many cases where a reprint is desired, the copy itself may be photographed for offset use, while in letterpress the type must be reset.

The making of engravings, which may be a complicated and expensive process in letterpress, becomes a simple matter in offset. Further economies could be effected if the buyer of printing would determine before he has the artwork prepared which method is to be used and gets advice from his printer. Extremely large color spreads which are difficult at best in letterpress are easily printed by offset. The large display heads can be made any size in offset while in letterpress we are limited by our sizes of type or the extra cost of engraving.

#### PREPARATION OF COPY

Perhaps a word about the preparation of offset copy would not be amiss. Be sure to furnish the plant an accurate dummy showing all the units in their proper positions. If you are leaving it up to the printer, insist on seeing a dummy from him before he makes his press plates. In offset, unlike letterpress, the entire form is in one plate—units cannot be moved; the spacing cannot be changed. Above all, be sure the type is correct to the finest detail.

Corrections, which are a comparatively simple matter in letterpress, are the bane of all offset plate-makers. In offset you must make absolutely certain there will be no changes made once you have given an okay. If you have the slightest doubt that your original corrections may be misunderstood or if there are any other uncertainties in your mind, call for a silverprint or Vandyke print, which is a proof of the negatives, and this will give you one more chance to check things.

#### ACCURATE DUMMY NECESSARY

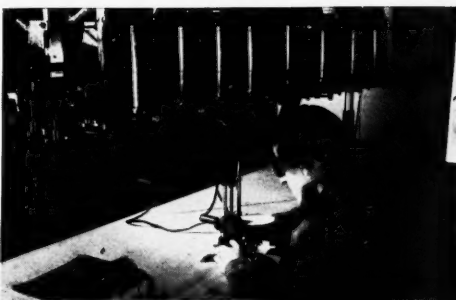
Accurate and detailed planning before a job is started will pay for itself in lower alteration costs and faster production. If you have no facilities for doing this planning yourself, have your printer help you. Remember, when your job is put into the shop it is left up to the individual handling it, who, no matter how conscientious he may be, may conceive an entirely erroneous idea of your margins, positioning of units, size of illustrations, the color breakup, and a hundred and one other important production details

*Concluded on next page, first column*

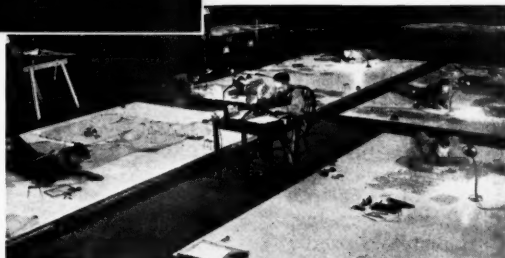
## ENGINEERS MAP UNCHARTED SHORES



On the left: The production control section which determines and guides the steps necessary in reproducing a map. Below: The tracing table attached to the Multiplex aerial projector so that the operator may accurately place on paper the contours determined by a Multiplex



Above: Employing colored glasses, by means of the Multiplex an engineer mapper can see the actual terrain covered by an aerial photographer. Gadgets attached to the machine correct distortions caused by movement of the plane. To right: Beginning the map assembly on control board



UNCHARTED since Napoleon cast his shadow of dictatorship across the world, the coastal areas of France required maps by the millions for the successful invasion made in Normandy.

Long allied in friendship, neither England nor France had military maps of their common boundary, the English Channel. For two years U.S. Army Engineers readied a whole new series, so that sixteen million maps were carried across the Channel when the landing was made, the best terrain information ever provided for an assault.

At one of those Somewhere-in-England addresses, the skeleton of the new map was made from information available—station points, churches, road junctions, known monuments that were readily identified.

Jig-saw puzzle fashion, from this base the map was assembled. Flying alone and unarmed, American planes made hundreds of photo reconnaissance trips over enemy territory. Negatives thus secured were processed in what the Engineers call their "Dipositive Printer," reducing the negative onto a two-inch glass plate.

A series of these plates are prepared from one photograph for insertion in a "Multiplex Aerial Projector." The battery of projectors gives the Engineer mapper a third-dimensional view of the terrain covered by the photograph. Wearing colored glasses,

he can determine depth and height, and indicate on the projected map the exact contour lines of the area.

The Multiplex operator transfers these contours to the map by means of a small tracing table onto which an especially fine-pointed pencil is fixed. Lines are inked into a complete manuscript by another Engineer operator, who adds the names, symbols, grid numbers, and other information.

The manuscript map is photographed by a 40-inch precision camera to furnish the negative for the offset plate. A proof copy of the new map is checked for errors against original information and photos.

The world's largest map reproduction plant outside of the United States has been located in England by U.S. Army Engineers especially for the preparation of these invasion maps. The staffs of mapping experts are under Major General C. R. Moore of Harrisonburg, Virginia, Chief Engineer of the European Theater of Operations. The Royal Air Force as well as the American Air Force worked with the Engineers, along with assistance from French underground channels.

On the Continent now, the new maps are guiding Allied troops across the fields of France and Germany. Already off the presses are others—showing, in detail, the roads that lead to Berlin.

which could be answered by one look at an accurate dummy.

Bear in mind that offset as we know it today is less than fifty years old and a great part of this time was spent in production of posters, hangers, large calendars, and other pieces in which accurate margins and spacing were not important items. It is only within the last few years that offset has entered the commercial field where these items become important. The trade as a whole has not yet familiarized itself with the intricacies of folding as in book and catalog work or the importance of accurate lineup of the various units.

The men must be taught, and because individual pages cannot be shifted as in letterpress, all this information must be furnished to the plant beforehand.

#### GREAT FUTURE FOR OFFSET

The future of offset has great possibilities. The industry now has a technical foundation for which it is raising a fund of a million dollars to advance its methods and find new ones. The research laboratories have already developed a photo-composing machine which will furnish type negatives in any size and style of type. This will eliminate typesetting entirely, which has limited the spread of offset to a great extent.

Platemaking techniques and controls are receiving intensive study. When offset has perfected the precision controls over its many steps, so that regardless of its chemistry, plates can be produced with mechanical precision as in letterpress, it may, at some future date, with very few exceptions supersede letterpress entirely. Press plates are now being perfected that will print up to one million impressions, as compared to the present life of a deep-etch plate of about 100,000, making them practical for use in magazines and newspapers. Proof presses are nearly ready that will make proofs under printing press conditions.

#### DRY OFFSET IN OFFING?

Dry offset is rumored just around the corner, although I haven't been able to find out much about it. If true, this will solve one of the greatest problems of holding a uniform color. Many more changes are directly ahead which, unless letterpress has some very revolutionary advances up its sleeve, may well change the subject of this discussion from "Letterpress or Offset" to "Why Letterpress?" for all general printed work.

## Lauds His Hard-Working Employees

*Originally written for his own house magazine by Edwin H. Stuart,*

*this letter was reprinted as booklet by the General Motors Corporation*

● FIRST LET ME SAY that we have the best crew of skilled craftsmen I ever saw assembled in one place. We have the finest equipped composing room I ever saw anywhere, and I've covered a total of thirty-eight states as a tramp printer.

Those of you who learned your trade right here, and who've never worked anywhere else, may not appreciate this—but those of you who have worked in other shops will realize what it means.

I've always gone to great lengths to keep our plant perfectly equipped and this is profitable. It means practically effortless production and it also means that we are always ready for any sudden rush of orders or any special demands for extra service.

We are in a most unusual business. It's not uncommon for us to write fifteen orders one day and forty the next.

We have the equipment and the material for handling big volume. The manpower must come from good planning, a friendly coöperative spirit, and overtime.

#### PRESIDENT IS DELIVERY BOY

One evening not so long ago, the president of one of our big department stores loaded a baby carriage into his Cadillac and went considerably out of his way to deliver it to a woman over in the East End.

He didn't do this as a stunt. All he was thinking about was that one of his customers needed a baby carriage in a hurry, and the regular delivery system had quit for the day. That gentleman is thoroughly sales-conscious—and just one hell of a good merchant.

Our customers are spoiled. It's partly our fault. We helped to spoil 'em. They've learned to depend on us because we never fail them.

Last spring, the War Bond Committee ordered five hundred proofs of each of fourteen ads—full page and smaller.

*This required seven thousand impressions—with thirteen lockup changeovers.*

Ads were o.k.'d Friday at five p.m. and we were to have the week-end (Saturday and Sunday) for getting the job done. But at five-fifteen, their plans were changed and they demanded that the proofs be ready

AT NINE O'CLOCK THE NEXT MORNING—instead of the following Monday.

Four printers were called on for help.

The presses of Printer No. 1 were tied up with outside overflow. The presses of Printer No. 2 had on a 21,000 department store all-night run. Printer No. 3 said he didn't have any help. The pressman of Printer No. 4 refused to work at night on the grounds that he didn't need the money!

In spite of all this, we managed to solve the problem and here's how we did it:

*We arranged to rent the press of Printer No. 4 and paid Printer No. 3 and an assistant triple time plus a bonus to help us get the job done.*

The proofs were delivered at 9 a.m. Saturday morning and everybody was happy.

The customer never questioned the bill. He wanted service and he got it!

We've got to remember that the customer has his own troubles and he isn't the least bit interested in our troubles. He wants his work done right and he wants it delivered on schedule.

When you come right down to it, we've got only two things to sell:

1. *Perfect craftsmanship*

2. *High-speed service.*

When an errand boy tells you that a customer wants something—go ahead and do it!

This doesn't mean that the errand boy is your boss. He's merely carrying the message from the customer to you.

#### CUSTOMER IS THE BOSS

When any of the girls in the office ask you to stop what you are doing and help on something else for a few minutes don't think that *they are trying to boss you around.* Neither Grace, nor Esther, nor Sally have any particular personal interest in the matter, except that working as closely to me as they do, they know that *I will stand on my head anytime to please a customer and they are just trying to follow the same policy.*

When you come right down to it, I'm not the boss. I merely transmit our customers' wishes to the plant. The only real boss you have is the

customer—and we now have five hundred of 'em!

It's your job to help us please these customers, even though their demands are often unreasonable and sometimes *amazing*. When they get impatient and cantankerous it's a part of your job to help sweeten 'em up. Remember, the customer is the man who puts the money in your pay envelope. *I merely handle it while it's on its way to you.*

#### MUST DO THINGS WE DON'T LIKE

The draft has been drastic indeed to our proof-press boys. Joe Rafferty worked so hard during the shortage of helpers that we all got worried about him. He was here so many hours that you couldn't tell whether he was on the day shift or the night shift, but it didn't seem to matter much to Joe. He deserves lots of credit for his industry and loyalty.

We have new boys coming in for the proofing department, but meanwhile, if you are asked to help lock a form or pull a proof—please lend a hand and do it with good grace.

The new boys will learn if we will just be patient and cooperative. Remember, all of us had to be helped along when we were first starting out in the business.

Our business is one of infinite detail. It is detail, detail, detail—all day long. Every order carries a card, a job ticket, and a cost sheet and is entered in a daily order book.

Every new job must be picked up by an errand boy and it must be set in type, proofread, pulled for reproduction or locked for foundry and then followed through.

Our business is full of variety. We may be setting a single-column classified ad one minute and a sixteen column, full page double truck the next minute, sandwiched in between all sorts of plain and fancy composition—*anything from a one-line calling card to a five hundred page catalog!*

#### NEW MEN SURPRISED AT US

That's what makes our business unusual and that's what makes it interesting. But when a new man joins our force who has previously been doing straight book composition or straight commercial composition, he's likely to find his head in a whirl for a few weeks until he gets into the swing of things.

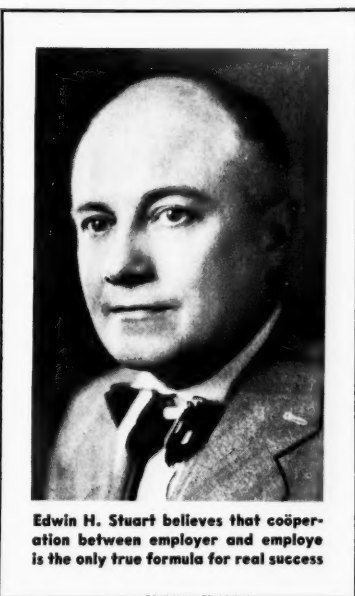
Tony Menigat's experience is typical in this respect. He had never worked in a plant like ours before and so had never realized that a professional typographer could do so many different kinds of things and be a specialist in all of them. Tony is a good man. We all like him and

he is fitting into our organization in fine shape.

Bill Schmotzer, who has worked for us intermittently in the past, is now considered a regular and is rapidly absorbing the cooperative feeling that I am trying so hard to build into this organization.

#### A MODEL OF PATIENCE

In Ted Bixler, you have a man who is remarkable for his level head. He has taken over the most difficult job of its kind in the city



Edwin H. Stuart believes that cooperation between employer and employee is the only true formula for real success

of Pittsburgh. He has been on the receiving end of the telephone when some of our most irate, tempestuous customers yelled and shrieked and yammered at him because their proofs hadn't been received.

The polite and courteous manner and almost superhuman patience that Ted exercises in handling such cases should be copied by every member of this organization—including myself!

*The man who remains steady under all circumstances is far more valuable than any EFFERVESCENT GENIUS.*

*But remember, if you lack vision, you've got to expect supervision!*

Clark Glenn and Earl Bothwell think that Johnny Kraus is the best printer in the world. We all know that Johnny is a good man, although it's quite debatable if he is the best printer in the world.

But Glenn and Bothwell think so and there's no use arguing with 'em about it.

That's because Johnny will cheerfully stay around here until two in the morning to change and change

and change an ad again until it suits them perfectly. I am quite sure if Glenn or Bothwell asked Johnny to set a line of type hind-end-to, he'd gladly do it. And why not? Johnny's anxious to please and he realizes that he's getting paid extra for it!

*He may not be the best printer in the world but our Johnny is plenty smart!*

Any local tailor will make me a red shirt with a green collar and yellow buttons if I'm willing to pay him for it.

*He might not be willing to wear it himself, but he'd make it for me.*

#### GOOD MAN IN A PINCH

You boys are lucky to have a man like Frank Bradlaw in the machine room. I've tipped my hat to that fine gentleman more times than he ever thought.

When the heat is on, Frank can always be depended upon to rise to the occasion, working tirelessly for endless stretches.

There aren't many monotype operators who can set galley after galley of solid matter with practically no errors and who can work around the clock for twenty-four hours at a stretch like Frank did last March.

And I'd also like to mention Steve, because Steve is the best sanitary engineer we've ever had. This plant is spotlessly clean at all times, including the niches and corners, and that's important too, because we spend eight hours or more working here together every day. So let's help Steve to keep the place neat.

A former associate once told me that I shouldn't stop and tell you fellows funny stories when you were busy. I disagreed with him then and I disagree with him now. *That is just the time to stop a minute and relax.*

#### THE SERIOUS DIE YOUNG

I've sent flowers to too many of my business friends' funerals during the past ten years, who are dead and gone because they took themselves too seriously!

So try to get a little fun out of your job every day and a little laugh every hour—especially when the heat is on!

Respect yourselves, and respect one another. Don't cultivate any petty, personal animosities. If you think the other fellow is a screwball, the chances are that he thinks the same about you—and you may both be right!

I am told that the sheep herders out in Montana used to go crazy from loneliness until the State passed a law requiring that they work in pairs.

*But that didn't quite solve the problem.*

It was found that after they had been living together for six months at a stretch, they began to get on each other's nerves and were liable to yank out a six-shooter and perforate their buddy for no reason at all except that they had heard all his funny stories and were getting fed up by a constant repetition of little things that human beings do.

So the State passed a new law requiring the sheep herders to *change partners every six months.*

#### MY OFFICE ALWAYS OPEN

Don't hesitate to come in the office at any time. There aren't any "No Admittance" signs on our door, nor is there any of that "mister" stuff around this place.

Fame is fleeting. All flesh is grass and I've got an idea that each of us puts on his pants one leg at a time!

There is no one on earth who has as little regard as I have for high-sounding titles and brass hat stuff.

I call you boys by your first names and you are quite at liberty to call me "Stu."

After all, a man is exactly what his daily conduct toward his fellow-

man makes him. That's why I try to be just as courteous to the errand boy and the car washer in the garage as I am to the big executives.

I ask you to be as frank with me as I am with you. Consult with me if you are unhappy or dissatisfied about any angle of our business.

I don't care anything about your religion, or your politics, or your personal or your private life. These things are none of my business—*unless they affect your efficiency.*

#### BEWARE OF "ISMS"

If the Capitalistic System is going to fail and we are going into some form of State Socialism, Communism, Fascism or what-have-you, then we are doomed along with the rest of the small businesses.

Personally, I don't think this is going to happen. I don't believe the American people are ready for anything except the individualism under which they have always lived.

I have profound faith in the future of this country. I well remember the tough times of 1893—before most of you men were born—when Coxey's Army marched down to Washington. Also, I went through the 1907 panic and was it tough?

In 1920 I started in business for myself. The very next year the bottom fell out of things. Many big printing plants failed and went out of business but the fact that I was offering an unusual service enabled our little business to grow like pigweed while other firms were falling by the wayside.

Some of you old timers may remember an ad we ran in March, 1933. It was headed "*Are We Downhearted?*" That was when every bank in the city was closed tighter than a drum. I went without my pay envelope for many weeks and had to borrow money on my life insurance to keep this business going.

#### I'LL MAKE A PREDICTION

I firmly believe that after this war is over we are going to have one of two things: 1. *The greatest era of prosperity in the history of the world,* or 2. *More damn trouble than anybody ever dreamed of!*

But if the managerial brains of this great nation can work things out so that there will be more of the good things of life for everybody, then we—if we can keep on rendering a real service—will be able to get our full share.

## "They're All Off the Same Type Family Tree"

By GLENN J. CHURCH

IF YOU WANT to put variety into your display typography, and yet retain a feeling of similarity and continuity, choose a versatile type face such as Caslon, and take advantage of the numerous effects which can be achieved by various combinations. The illustration demonstrates but a few of the possibilities.

Roman caps, severe and characterful, make a dignified impression. Caps widely letterspaced impart a modern air. Caslon caps and lower case create a combination unsurpassed for readability. Italic caps and lower case possess animation. Caps and small caps are a pleasing relief.

An out-of-the-ordinary effect is achieved by using roman caps of a larger size with italic lower case. An italic lower case combined with caps of a smaller size gain emphasis through sharp contrast. Swash caps add a decorative touch. Each example shown differs from the others, yet "they're all off the same type family tree."

FIRST FEDERAL BANK

PARFUM DE PARIS

1944 Financial Report

Coast-to-Coast in 7 Hours

JONES, SMITH, JONES, INC.

Something Pleasingly Unusual

SAFER faster AIRTRANSPORT

Adds a Decorative Note

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1945

By EDWARD N. TEALL

The editor of this department welcomes proofreading questions to be answered in this column, but personal replies to queries cannot be made by mail

# THE PROOFROOM

## DRAWING A FINE BEAD

Would you say "The number of something grows greater," or "grows larger"?—*Illinois.*

A friend to whom I showed this query—being, I am frank to admit, pretty thoroughly puzzled by it myself—said: "Well, you might say that 'greater' comes to mind first, but it may seem, on second thought, that where an accumulation is implied, 'larger' would fill the bill better. The number of incidents, or achievements, or demands might be said to grow *greater*; and of contributions (meaning amount of money as well as number of gifts), or replies, or people (crowd) *larger*."

Honest to goodness, it's past *me*! The best I can do is to reduce it to this: the question is whether the sense of a statement is the governing factor or one form is more correct, grammatically, than another. That there is a great and growing tendency to toss grammar aside and substitute for it a rule of so-called "sense," I cannot question. Why we should discard grammar any more than we should abolish the multiplication table, I simply can't see. Let's hear from you, folks!

## DO YOU WRITE TRILOGIES?

I have no prejudice against verbing any noun-action whatsoever, but why *to proof* when we already have a verb-form *to prove*, which is smoother. I lament the desuetude of local and material adjectives, such as the headline "Lands at Wales Port," when *Welsh* wdv had same lettercount. Head might require such things as *Italy port*, but I've also seen them in text.

The standard of literacy of newspapermen is very low. I could mark two dozen painfuls in any daily issue. Yesterday "to break out into the flat Polish plains." What does he think a plain is? As matter of fact, the *fl* and *pl* represent the same sound and root. I also have the impression that the german name for that country, *Polen* (a plural noun, cdmade *Polenland*), also means plane plains, or flat flats—so he had a trilogy.—*New York.*

Somebody once wrote "Let observation, with extensive view Survey mankind from China to Peru"—and all of the smart-Aleck critics made

fun of it by translating it into "Let observation with extensive observation observe extensively." It's considerably easier to criticize than it is to produce something worth criticizing. That, of course, does not mean that we should not criticize—only that we should keep our criticism reasonable and constructive as far as possible.

## HOME ON THE RANGE

*Xmas* is not a form but a written abbreviation of the word *Christmas*. True, we have come to pronounce alphabetic initials, as *Ohpeeyay*, *Dublyuessay* (W. S.A.). *Anzac* is made from the initials of *Australia and New Zealand Army Corps*. The *Waves* and *Wacs* are named in similar fashion. German *Gestapo* is made up from *Geheime Staatspolizei*, meaning "Secret State Police." The Russians too make words from initials, as "EssEssEssAr" (CCCp; the English is USSR). The Navy squeezes "Commander of Air Forces in the Pacific" into "Comairpac," "Bureau of Ordnance" into "Buord," *et cetera*. It's madhouse language, but it's the language of this messed-up age.—*New Jersey.*

To our old friend *Xmas*, warm greetings; it gives us the feeling of a ball club coming in off the road for a long stay on the home ground. One booby trap in connection with this new language is in ship names: it is distinctly not good to speak of the destroyer U. S. S. Soandso. The ship is either the destroyer Soandso or the U. S. S. Soandso, a destroyer.

## "22d I. Ptr. Eeksmas"

That's the way Mr. Teall described it—his "22d I. Ptr. Eeksmas." (His fans know how he feels, seriously, about "Eeksmas.")

Succeeding his father, F. Horace Teall, as editor of this department, Mr. Teall still has a nice long time to go to equal his father's record of 30 "I. Ptr." years.

## TRAFFIC SIGNALS IN PRINT

We have learned from William Morris, Theodore DeVinne, and others that optical effects are as vital as the meaning of the words in creating a favorable reception. First we learned this with headlines, where spacing is so important. We got rid of "end punctuation," and discovered that headlines floating in air were far more likely to be grabbed than when anchored down by a period. First the newspapers, then the advertisers, then the book publishers got on to the fact that there is psychology in typography as well as proofreading for accidents.—*Oklahoma.*

Punctuation marks are traffic signals, regulating speed and marking detours. Such signals can be overdone, and restrict traffic instead of easing it. Even headlines use the comma and dashes. The subject is one that cannot be dealt with in a single and majestic pronouncement against punctuation. Mr. DeVinne would have opposed such dictatorial dealing with it, and stoutly. Punctuation does the same thing for print that vocal inflection does for speech. Overdone, it becomes an affectation and a hindrance; the neglect of it makes for flatness, dullness, and a lack of clarity.

## BETTER LATE THAN NEVER

Perhaps some of your other enthusiastic customers will appreciate your comment on a new nuisance noteworthy for its numerous perpetrators and its unthinking perpetrators: WITHOLDING. I find it on approximately half of the payroll sheets and pay checks we get.—*Texas.*

There is no excuse for such an error, because everybody, whether he can spell or not, says *with-holding*. The *with* calls for one *h*, and the *holding* for another. It is quite a bit different from the painfully common misspelling *accommodations*. (Though goodness knows that word ought to be pronounced in a way to indicate the need of two *ms*.) Quite possibly this dumb maltreatment of *withholding* is attributable to false analogy with *threshold*. (If the word maulers know that much.) Such obvious misspelling must be half inexcusable ignorance, and half reprehensible indifference.

## A SWEET LEMON

In your reply to my criticism of your split infinitive and trailing preposition, you cite a number of professors in English in universities in justification of your position. The Funk and Wagnalls dictionary defines grammar as "The science that treats of the principles that explain the correct use of language in either oral or written form." Will you take notice it is defined as a science?

And you quote these teachers in English in universities in support of your contention. Well, my dear fellow, you should know many professors in universities should be plowing corn.

Such fellows as these university professors are a law unto themselves. If we shape our expressions to suit their creeds we will be obliged to revamp our poetry, recodify our law, re-write our idioms. Would you subscribe to such a program?

I insist rules of grammar should remain "as is." They should stay put, the same as the Ten Commandments or the Sermon on the Mount. If not, why not?

I am deeply disappointed with your pronouncements along this line. You should not be carried about with every "wind of doctrine."

I have manuscripts which total more than a million words. Recently I reviewed this maze of writing and found no split infinitive or trailing prepositions in it. And not a single "only" was misplaced. And not one rule of grammar was outlawed to suit my convenience. What someone says about English expressions counts nothing with me unless that person is correct. If correct that person is "smart," just as your university fellows are to you. You are wise enough to realize that when one agrees with you he is a smart fellow. Eh, what?

You have had your "say" in print and should be content.—*Arkansas.*

This letter hurts. It comes from an old friend—and under guise of friendship he HINTS things that an open enemy would SAY. The insinuation is that I am both dumb and crooked. It is really "sumpin" to write more than a million words without an error, without anything on which one might wish to change his mind. It seems almost like not having a mind.

## EACH, BOTH, AND ALL OTHERS

Our establishment is vexed by "each other" and "one another." Please draw the line for us.—*West Virginia.*

The common distinction, and it seems to be a sound one, is that "each other" is used when only two things or persons are in consideration; "one another" when a larger number is thought of. "Each other" suggests mutual action between two: "You and I should help each other"—that is, I should help you, and you should help me. But: "We shipmates should help one another"

—that is, each one of us should help any or all of the others. What sense or profit is there in creating complications for so charmingly simple a situation? Honestly, many and perhaps most of the difficulties of language have no real existence; they are imaginary and artificial.

Further, let me remark that I think IDIOM is a better guide, at times, than GRAMMAR. Grammar might insist upon such distinctions as the above, but idiom—with a strong majority vote back of it—okays such expressions as "All the people in the world ought to help each other."

## DON'T STEP ON BETLES!

I had to read proof on some Middle English stuff. For "beetle" I had "betell," "beatel," and "betle." What's to do?—*West Virginia.*

Anything but worry. And when the kids spell phonetically, remember they may simply be reverting to the scholarship of ages when English spelling was settling into the ruts which guide a dead language.

## OLD AS THE HILLS

I had the expression "A flock of helpers were ready," and changed it to "was ready." Did I do right?—*Maine.*

As to your rightness in marking the change it is impossible for me to express an opinion; that rightness would depend on the amount of editorial opportunity given you and the degree of responsibility imposed upon you. The change itself was grammatically good: "A flock of helpers was ready" is correct. Constructions like this used to be lost in the fog of "collective noun"; now they slop about in the bog of "dominance of the plural idea." No stiff rule of grammar can fill the bill, in this territory, for all minds at one time, or for one mind at all times.

My notes on the "collective noun" show these interesting sentences: "Multi medici regem sustulerunt," which I take to be the exact equivalent of "Many doctors sustained the king"—a plural subject with plural verb; "Turba medicorum regem perdidit," or "A mob of doctors wrecked

## MONEY IN THE BANK!

By EDWIN H. STUART

If your composing room is neat and clean at all times—that's money in the bank.

If your lead and slug and space and quad cases are full of the spacing material for maximum production with a minimum of effort—that's money in the bank.

If you unlock forms the minute they are off the press or come back from the foundry so you will always have a plentiful supply of chases and locking material—that's money in the bank.

If you insist upon continuous distribution of type or buy or cast new type to supplant that standing in forms so that you may always have full cases—that's money in the bank.

If you have an efficient cut system so that you can find any cut in twenty seconds—that's money in the bank.

If you encourage apprentice boys by asking them how they are getting along and see that they have an opportunity to progress and eventually become craftsmen—that's money in the bank.

If you are available at all times to your employees so that you may discuss with them any of their personal problems or learn if they are dissatisfied for any reason—that's money in the bank.

If you have a nice, large, airy work room with good drinking water, ample lunchroom facilities, and a friendly spirit of cooperation among your workers—that's money in the bank.

If you continually stress the fact that no individual, including the boss himself, is of any great importance in the business

but that the customer is of the utmost importance—that's money in the bank.

If you succeed in promulgating in your organization the idea that politics, creed, class, race, or religion is of no importance during working hours and that the only important things are straight line production and keeping the customers happy—that's money in the bank.

If you have firm faith in the magic power of the printed word and demonstrate that faith by advertising your own business consistently—that's money in the bank.

If you teach your employees that your advertising, regardless of whether it is monthly blotters, a house organ, or any kind of advertising, is not a lot of hooey to "fatter the old man"—that's money in the bank.

If you organize your mentality to the end that you consider your advertising just as important as your production line, your bookkeeping department, and every other department—that's money in the bank.

If you are producing a publication telling about your own business and keep sixty days ahead all the time so that there will be no last-minute rush to assure your monthly sales message appearing regularly—that's money in the bank.

If you keep a blotter printed one month ahead all the time or two months or even three months—that's money in the bank.

And the net result will be complete solvency, ample financial reserve, ease of mind—and money in the bank.

the king"—singular subject, singular verb; and "Multitudo de medicis me caedebant"—a singular subject ("multitudo") with a plural verb, "caedebant," to be explained as a sidetracking of the train of thought over the switch of a plural phrase, "de medicis," "of doctors." Where I picked up these sentences I do not know; the only explanatory note I made was (with regard to the first) "2d cent. A.D.—re death of Emp. Hadrian." But they are bitingly interesting in that they show how the logical-minded Romans of old fell for the same booby traps that beset us today.

Sometimes simple common sense is better than a truckload of formal grammar. Our choices in such cases as this must be made with discriminating judgment.

#### HEADLINE BREAKS

How's this for breaking a headline for sense? On the sports page:

BLANKDASH WINS  
BACK POCKET  
BILLIARD TITLE

I queried you on this once before, but it evidently did not register.—*Michigan*.

And I think I answered the query, but mebbe not. So:—Three words make up a compound modifier of "title"; it's a *back-pocket-billiard title*. Another grouping is possible: *back-pocket billiard-title*, but this is a bit shaky. Either analysis is formally correct; one scores with one mind, the other with another. The headline writer does not like to load lines with hyphens; he prefers to trust to the reader's intelligence. All proofreaders need to cultivate the critical faculty along practical, working lines rather than worrying their heads over hair-splitting.

#### SO AS AND AS AS

Please tell me how to distinguish, in use, between *so . . . as* and *as . . . as*. I know it's a problem with a set solution, but I don't know the handle by which to grab it.—*Massachusetts*.

Briefly, the former is essentially negative, the latter is positive. To illustrate: Something is not so good as formerly, but something else is as good as ever.

#### ALPHA AND OMEGA

How in the world is the Australian word *Enzedder* to be explained?—*North Carolina*.

It is the "Aussie" word for "New Zealander," and is made by spelling out names of letters *n* and *z*—the latter in its antique form "zed."

# Haste Plays Havoc With Quality

Top speed, accuracy, and perfection are not for sale at same counters: employer must make his choice • *By Edward N. Teall*

● SAYING IT QUICKLY, the employer, of course, would like to have speed PLUS accuracy. The buyer of service would ride on top of the world if performance were always equal to promise. In a perfect world these things would be buyable. But this is not a perfect world—by a distressingly wide margin. Buyers of service must make choices. When you buy speed, you run the risk of loss in accuracy. When you buy quantity, fast, you necessarily take chances on quality. And any good business man knows that big promises of fast and accurate service are easily made but not so easily kept.

In printing and publishing, knowledge of these facts is valuable; but

it does not bring full value unless acted upon. The employer is wise when he acts upon such knowledge, even though it may mean deferment of a pet project. He is not so wise when he says "Yes, I know too much stress on speed means some loss in quality of product, but this is an emergency, we *must* put this job through in record time, we must set a deadline, and make it, no matter what." In a lot of years of living, I have always found, by experience in my own affairs and observation of the affairs of others, that *more trouble comes from going too fast than from taking time to see that things are done right*. Such philosophy, I think, holds as well in business as in private affairs.

Suppose you are a publisher. You have a book manuscript in hand, one that deals with public matters, one that you would like to put through fast, so as to catch the market at a peak of public concern. It is a manuscript, let us say, of 500 pages. These pages are crammed full of dates and statistics, all of which need checking. Some of them can be checked quickly and easily, using the handy reference books available in any editorial office. Others call for much more thorough and intensive investigation, involving perhaps the need of long visits to the public library, or even to some specializing library. Areas, distances, and the like can be quickly verified or corrected; but historical statements are not so easily run down—even good authorities differ, and choices have to be made.

Now, editorial styling can be done fast by a competent worker. He has firmly in mind the alternative possibilities of hyphenating, punctuation, capitalizing; it is easy to mark the copy for the printer's guidance—to style the copy so that it is safe to give the "go ahead" signal and costs of revision will not be incurred. Second thoughts are expensive, when they involve resetting. So the copy editor can make liberal promises, within this field, and live up to all of them. But—

When it comes to real checking, the checking of facts and figures, historical, financial—well, that is "something else again," and not so easy, not so good for the underling who wants to make the boss happy



**C**ENTURIES AGO a famous Chinese general said that battles need not be fought in the field if the winning strategy was first prepared on paper.

Here's a timely tip for your battle with postwar competition. You can win your battle on paper—if you will use **FULL COLOR** advertising material.

The cost? Not as much as you think, because of Stecher-Traung's exclusive Full Color "Gang Run" method! We can produce folders, booklets, circulars, broadsides, and other advertising literature in sparkling, dramatic, sales-getting **FULL COLOR** at a price comparable with that asked for only two colors!

Plan **NOW** to cash in on the prestige-building, eye-catching, confidence-inspiring abilities of fine quality **FULL COLOR** advertising material and you'll have a head start toward Victory over postwar competition.

Merchandising that would be a credit to any industry is reflected in this copy by Stecher-Traung Lithograph Company of San Francisco

by "stepping on the gas." A hyphen is a simple matter, whether it goes in or stays out; the copy editor makes notes as he goes along, and so can achieve an approximation (at least) to the goal of style consistency. But checking on the population shifts of two or three decades is not so simple. And when the author himself has worked too fast, and he and the publisher want someone to go over the pages and prepare defenses against the sappers and miners of the army of critics—well, the copy editor had better be careful!

Suppose he commits himself, on paper and with his full and final pecuniary compensation at stake, to the turning in of a "satisfactory" job. Who is to determine the satisfactoriness of the job? No one, of course, but the employer. If he says the work has not been done satisfactorily—well, it just isn't; that's all. You don't go to court on a fifty-dollar job. But even far short of the court possibility, there are many instances of free-lance work for publishers leading to very unpleasant complications and disagreements.

Frequently, these misunderstandings spring from lack of businesslike statement of the original deal; from the employer's demands for more than a safe speed, or the worker's making promises beyond his power of performance. Neither party tries to "do" the other; each is misled by an excess of zeal.

Sometimes the results are as bad as if there had been dishonesty of purpose and readiness to deceive. The hurriedly read copy goes to the shop. The publisher exults because the forced-draft worker has made good his promise to do forty-eight hours' work per day; he has gone through the four or five hundred pages of manuscript. He gets his check, figured at the stipulated rate per hour—and perhaps a little bonus in token of the employer's appreciation of service rendered.

Then come the galley proofs—and, perhaps, a rude awakening, the end of the dream. There is, it may be, more work to be done than there was at first; the high speed may have produced errors of its own. And this time the corrections are to be made in type—and that costs more money than any free-lance copy editor would dare charge. This time, too, the publisher's man will more correctly estimate the relative values of speed and of accuracy—but too late for his own good.

Many proofreaders make a bit on the side by doing free-lance copy editing, and many publishers have

odd jobs to hand out now and then. To both, I would offer this word of what I think is wise counsel: *Make a preliminary test before you enter upon a binding engagement.* Let the copy editor submit a sample marked

chapter. This will demonstrate to the employer the employee's ability, and will enable the copyreader to estimate reliably and responsibly the amount of time he will need for the doing of a good job.

## Fable in Farsi

*By Sergeant A. B. Hine, Jr., on leave from Ketchum, MacLeod & Grove, advertising agency. Now on the staff of Yank, assigned to Persian Gulf Service Command. He covered the Teheran Conference. Sergeant Hine's fable first appeared in the "After Hours" section of Printer's Ink, and is reprinted through the courtesy of that magazine.*

ONCE UPON A TIME, not so long ago, there were two little Iranian boys, two brothers, named Hosian and Ali. They were normal little boys and, when they were six years old, their father, an old gentleman named Golkar who drove a droschky through the streets of Teheran, put them out to work.

The work he chose was not an extreme form of child labor; the two little boys simply stood on street corners and saluted European-appearing strangers with the familiar cry of "'Allo, Johnnee! No mama, no papa, no chewing gum, no bungalow! Buckshee, Johnnee! Buckshee!"

Now Hosian went to work on the corner of Lalezar and Istanbul, which is a busy section of the town in the cafe and merchandising quarter. And Ali went to his work on the corner of Ferdowsi and Naderi, which is an equally busy corner in the same section.

Both Hosian and Ali were of cunning appearance, brown-eyed and black-haired, and each dressed in a winning array of tatters. At the end of their first week, they returned to their father 273 rials for Hosian and 277 rials for Ali, which in each case was nearly \$10. This was very good, especially for beginners, and Father Golkar was happy and gave each of them a pomegranate.

The next week, Ali kept up his high rate of buckshee with 268 rials, but Hosian topped him with a phenomenal 316 rials and, logically, was rewarded by his father with the only pomegranate distributed that week.

The week following this, Ali managed to wheedle 280 rials out of the Franks, but Hosian once again came out ahead with 358 rials and the prize pomegranate from Golkar.

And so it went on, week after week. Ali could never get past the 300 rial mark, while Hosian soon hit 450 and kept consistently at this level, plus pomegranates, week in and week out. Father Golkar was puzzled.

Curiosity so vexed him that he finally went to the Iranian Institute of Market Research and asked: "Why does my son Ali, who is as pleasant and has as nasal a voice and as tearful countenance, never approach the total weekly yield of my son Hosian, who is as like to him as one pea to another? They are both using media in the same retail fields and, if anything, Ali has the greater frequency of spot time. Solve me this riddle."

The learned Magi in charge of the Institute put their best men on the job and soon came back to the worried father with their answer. "It is true," they said, "that your son Ali is diligent. Scarcely a passerby traverses the corner of Ferdowsi and Naderi but he is met by the most moving tears and lamentations of Ali. And many of them reach into their pockets and reward his pleas.

"Hosian, on the other hand, lets many pass his corner without even a wail or a tear. Instead, he eyes them warily, and only when a stranger is abreast him can one notice a sudden light of recognition in his eye before he moves in to explain about the absence in his life of a mama, a papa, chewing gum, and a bungalow. Nonetheless, seldom, if ever, once he approaches a Frank, does the stranger pass by him without disengaging himself of some small amount ranging from half a rial even to a five rial note.

"We have reliable information, in fact, that Hosian is diverting to you only part of his total yield and has invested the rest in a partnership in management of the Texas Cafe on Avenue Chah.

"Your son Hosian, O Golkar, has analyzed his market to a degree."

# TYPOGRAPHER



*Military glory—that attractive rainbow that rises in showers of blood, that serpent's eye that charms to destroy.*—Abraham Lincoln



*The aggregate happiness of society, which is best promoted by the practice of a virtuous policy, is, or ought to be, the aim of all government.*—George Washington

*Military glory that attractive rainbow that rises in showers of blood, that serpent's eye that charms to destroy*

ABRAHAM LINCOLN

*The aggregate happiness of society, which is best promoted by the practice of a virtuous policy, is, or ought to be, the aim of all government*

GEORGE WASHINGTON

*Typographer*  
FEBRUARY 1945  
Volume 7 Number 3

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FEBRUARY, 1944

Every now and then we see a printed piece which could have been lifted out of the ordinary class of "typography" by adjusting just one or two of the elements in it. Such is the case in the problem which we have chosen for the clinic this month. It is the cover page of a small house magazine.

At first glance it appears that there isn't very much wrong with it. But further study proves that little attention was paid to details which would have improved it. For example, all type lines were set in bold face and these lines were merely centered on the page. Because of this centering, the page has a very ordinary appearance.

Other faults to be found in the original are: the abbreviation of the words "Volume" and "Number" on a line in which there was plenty of available space to allow

for the complete spelling out of those words; the setting of the names "Lincoln" and "Washington" in the same size and kind of type that was used for setting the quotations themselves. Because of this the page has little or no contrast. And contrast is one of the most effective weapons we have at our command.

So in planning the reset, it was decided to make use of the rules which were already a part of the illustration. An attractive border, and not a series of monotonous rules, appeared to be an essential

in this particular case. The quotations, left in italics, gain attention value because of the width of the lines and because small caps were used for the credit lines of Lincoln and Washington.

By placing the border out of center and to the left, interest was created for the design. The title line and the month and volume line have been given prominence by placing them on a slant. The whole design is closely knit and does not have the appearance of falling apart, which was a fault in the original.

## Typographic Clinic

by HOWARD N. KING

# Swap Ideas at Annual Exhibition

*Life Insurance Advertisers Association finds that annual show of work is of benefit to all its members • By Forrest Rundell*

● IT IS AN OLD SAYING that if you and I each have an idea we are well off. But if we exchange our ideas we become twice as well fixed because then we each have two ideas.

The Life Insurance Advertisers Association carries this thought much further. Its 132 members all believe that if they all get together and exchange ideas in an annual exhibition where their exhibits are rated by an impartial board of judges, they can each go home with a large store of ideas.

Moreover, by having each advertising manager who has conceived a prize winning piece get up before the group and answer any questions about it, each member can get a clear picture of the important features of every prize winner.

At the most recent exhibit, eleventh in the series, the number of entries was large. One hundred and seventy-three boards 23 by 35 inches were filled. The exhibits were divided into ten different classes, each representing a different purpose. Of these classes, seven were of special interest to printers. They were:

1. *Sales Promotion to Sell Sales Promotion.* This classification included campaigns designed to persuade agents to use sales promotion material supplied them. It included brochures, kits, letters of transmittal, and other material designed to sell an idea. The material was addressed to agents, general agents, brokers, and surplus writers. Specific campaigns as well as continuous services were shown.

2. *Publications Addressed to the Agents.* Included were all company magazines and publications distributed regularly to agents. Entrants were required to submit enough issues to demonstrate continuity.

3. *Prospecting or Pre-Approach Material.* Direct mail service, letters, and other devices designed to pave the way for an agent's first call were placed in this classification.

4. *Sales Aids.* Proposal forms, visual aids, leaflets, and booklets used either during the interview or sent as a follow-up.

5. *Prestige and Good Will Builders.* Material designed to build good will and prestige for agent or company.

6. *Policy Holder Relations.* Policy holder publications, premium notice enclosures, and annual reports.

7. *The "War Baby" Projects.* This included all kinds of material published as a direct result of wartime conditions, such as the company conventions by mail, war service material, special premium notice enclosures, printed material showing the company's contribution to the war effort, pieces designed to stimulate civilian cooperation in the war activities and regulations, bulletins

issued to company agents and employees serving in the armed forces.

It is obvious that a company which has more than a billion dollars of ordinary life insurance in force will have more money to spend than another company having only fifty million. It is equally obvious that the larger budget will buy better printing as well as more of it.

To prevent inequalities in competition, the companies were divided into four groups according to the amount of ordinary life insurance in force. The limits of the groups were: \$65,000,000 or less; \$65,000,000 to \$150,000,000; \$150,000,000 to \$500,000,000; and \$500,000,000 and over.



In Group IV, which was made up of sales aids material, these pieces effectively used by New York Life Insurance Company for promotion purposes were awarded the highest Certificates of Excellence

Entries competed only with those from companies in the same group.

In judging the worth of each entry, four qualities were considered separately, each by an expert in his or her field. These attributes and the experts who judged them were: 1. Advertising Appeal and Public Relations Value, by Mary Weaver, of Campbell-Ewald. 2. General Sales Promotion Value, Nicholas Samstag, sales promotion manager of *Time* magazine. 3. Value from the Viewpoint of Life Insurance Field Forces, A. Wilbur Nelson, Institute of Life Insurance. 4. Art, Layout, and Typography, William Chessman, the art director of *Collier's* magazine.

Each judge awarded a maximum of 25 points for "Excellent," 15 for "Good," and 10 for "Fair." No piece was given a Certificate of Award unless the points awarded by the four judges totalled 60. The three most meritorious examples in each classification were given Certificates

of Excellence, and the company in each group which had received the highest total of points was awarded a plaque as a sweepstakes prize.

It may be something of a shock to some printers to find that this group of advertising men considers excellence in art, typography, and layout as accounting for only 25 per cent of the total value of each piece. But this proportion is the considered judgment of a group of men who must make their advertising bring results. These men are in a far better position to know what makes the advertising piece click than is the printer; especially as the latter usually has only a rough idea of the problems to be met.

One of the highly informative features of the exhibition was the round table discussion which followed the awarding of the Certificates of Excellence. This discussion took place in the room where the exhibits were displayed. Each ad-



The above panel also exhibits other prize-winning New York Life Insurance Company mailing pieces



Publication by the same life insurance company demonstrate wide variety of its mailing pieces

vertising manager whose work won an award was asked to give a short talk telling the purpose of the piece, the results obtained, reaction of the company's agents, the reasons for any special features of the piece, and other factors in its success.

Following each talk the floor was opened for general discussion. Many questions were asked and some answers were questioned. One piece in particular aroused so much interest that more than forty questions were asked of the advertising manager.

Printers may be surprised at the frankness with which the exhibitors discussed the successful features of their work. However, the life insurance advertisers all realize that the number of ideas each brings into the exhibit is far smaller than the number he takes away. Moreover, they realize that the more effective all insurance advertising becomes the greater will be the volume sold.

# THERE'S COLOR A-PLENTY



## *In Black.*

## *and White*



*Inviting inspection of a portfolio of drawings  
one of which is reproduced here for your file  
Telephone: Murray Hill 3-4200*

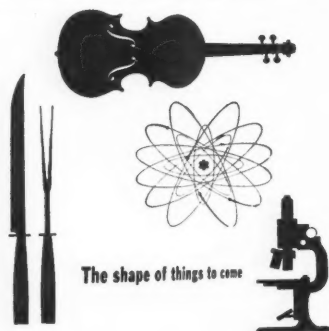
**MAXIMS**



**Studies in  
BLACK AND WHITE**

It isn't always necessary to employ a rainbow in order to produce a colorful advertising piece for your customer. If he says his budget won't allow him to pay for extra color plates and extra times through the press, give him sketches incorporating bold black-and-white techniques illustrated by the thumbnail reproductions on this page.

Above is the potent little booklet "In Black and White," used by *Advertising and Selling* magazine. The "Maximus" portfolio cover illustrates an art technique which loses power when printed in color. Northwestern University employed bold black and white throughout this booklet, "Studies in Black and White," asking for endowment funds. The *Philadelphia Bulletin* has made intelligent use of the medium, such ads as this holding their own in magazines filled with color pages. Inexpensive to produce in large quantities was the small schedule of concerts in Chicago parks, produced by offset. And here's General Printing Ink Corporation's 24-page booklet on color systems—employing black and white! When Norman Forgue closed his Norman Press, in Chicago, for a week's vacation, he used a black-and-white folder to ask his customers' forbearance. Chicago artists chose black and white to announce their own exhibition, while another art exhibition announcement, printed by R. R. Donnelley and Sons Company, achieved immense power without the use of color.



**The shape of things to come**

We have demanded priority rights to every known human idea. When it's all over and we get back to business, we will have a file of these ideas which will be adapted to every-day use. We have better, less better, cut better. Almost everything that we were familiar with before the war is due for improvement, as will be explained by something new and better.

The foregoing is a certainty, but it is also a certainty that these new things will not be available immediately the war ends. It will take time to turn things over to peace. Call

the process of adaptation evolution rather than revolution. Added to the responsibility of change is that of educating the public with these new things in the same shape. Here is a suggestion to manufacturers in an order—the large masses of population, such as Philadelphia, after the quarter-century to produce fundamental and solid. Philadelphia is a particularly advanced market, for in only 4 years of its independence it has been one newspaper.

This newspaper is The Philadelphia Evening Bulletin. It is a honest

newspaper in this city of letters, with service to the community. Its circulation reaches 100,000, its readership covers the entire city. In fact, the leading Philadelphia newspaper, it maintains high standards and prestige despite the problems and handicaps produced by war.

**CONCERTS**  
1944 SEASON



*IN YOUR  
Chicago Parks*

*Art Center, Chicago*



**EXHIBITION**

**MUNSELL**

**COLOR  
SYSTEMS**

**OSTWALD**



**BOY-O-BOY-O-BOY!  
A VACATION!**



**An EXHIBIT of**  
more than 38 tempera paintings of Alaska and Nebraska by DALE NICHOLS will be held from March 10 to 20 inclusive at the PAUL THEOBALD GALLERY, 104 South Michigan Avenue, Chicago. Of these 38 paintings, 26 were painted expressly for Mr. Nichols' book "A Philosophy of Aesthetics" which is to be published shortly. You are cordially invited to see this exhibition.

By EUGENE ST. JOHN

Questions on pressroom problems will also be answered by mail if accompanied by stamped envelope. Answers will be kept confidential if you so desire and declare

# THE PRESSROOM

## PAPER MAY CAUSE SCUMMING

All the causes of scumming are not completely understood but as research continues, it is found that scumming may arise from the ink, the plate, and the paper.

There are two kinds of scumming, a readily removable scum when a film of ink "floats" on the surface of the plate, generally caused by the emulsification of the ink and water, or by dirt; and a more permanent scum when the plate becomes sensitized in the water-receptive areas and receives ink from the rollers. The first may be removed by washing up the plate, blanket, inking, and damping rollers and, if necessary, the fountains. This involves a great waste of time on a fast press and is quite costly. The more permanent scum can only be removed by methods such as are employed to remove the image.

A fluffy paper with loosely bound fibers in its surface may lose the fibers in contact with the ink or the blanket. The fibers are inked and may find their way on to the plate, where they transfer their ink or are themselves transferred to the rubber blanket, and so to the paper. Dust in the air will also cause this trouble which is overcome only by washing the press at intervals.

The first requirement of offset paper is freedom from any material which will "pick" and adhere to the blanket and this essential is only possible when the paper is properly sized for offset. High-grade sizing also affords a superior ground for offset ink.

Grit in paper may cause scumming through abrasion of the grain of the plate which reduces the capacity of its minute water wells and removes the film of gum, exposing the bare metal plate to the ink.

Alum is used in the paper mill as part of the sizing process and may be extracted by the damping water, causing scumming. Scumming from the alum is more common in direct lithography than in offset where it is more likely to occur only in long runs. Salt or acid etched in

the damping water reduces scum from excess alum in paper sizing.

Coated papers and boards sometimes cause scumming. Investigation revealed that when the adhesive of the clay coating was glue or starch, scumming was absent and was found to be caused only by the casein adhesive. It was also found that both the chromic acid and salt etches as well as formalin, when added to the damping water, helped to overcome scumming from casein. Although casein or allied products in some coated stocks have been found to cause scumming it is not to be inferred that this is a common cause of scumming in high-grade coated papers and boards.

## SPOTTING ON CLOTH SIGNS

I would like to know how to overcome spotting on signs printed on cloth from a reverse wood cut (white letters on a solid black ground). Would you please let me know as soon as possible?

The cut should be level and type high. If a platen press is used, the platen should be set parallel to the cut when impression has been gaged tentatively with hard packing. Use hard packing to print the job.

Special platen press halftone black ink will help to hold sticking at a minimum. If the cut is so large that it taxes the inking capacity of the press you may double roll and, if necessary, bump the form twice.

Some cloth used for signs is similar to cheesecloth or a sieve in its surface. Needless to say, you cannot print on such a surface and cover the holes with ink, so the result is unavoidable spotting.

## SNAP-OUT AND ZIGZAG EQUIPMENT

Kindly forward a list of suppliers and manufacturers of equipment for the production of snap-out manifold sets. Any particulars that you can supply regarding the procedure of manufacture will be greatly appreciated.

This line of volume printing can only be produced on a competitive basis on special equipment. We are sending you a list of manufacturers of snap-out and zigzag manifold or multiple billing equipment.

## INDEX CARD CUTTING PROBLEM

We have completed the third edition of a file of cooking recipe cards that we publish which now comprises 416 recipe cards and 25 index cards. We printed 2,000 sets of which we have cut and assembled 500, the accuracy of the cutting on these not being completely satisfactory. Can you describe a better method than the following?

We printed these 4- by 6-inch cards 30-on, using 25½ by 30½—110 white index. The form is made up to chop between the cards, with the ½-inch excess divided each end and the 1½-inch excess divided between gripper and back edges. We lined the sheet up in the cutting machine both parallel to and at right angles to the gripper, and we have a good true lay on the sheet. Our plan was to separate into 6-inch strips, then fill the cutter with five piles of these strips, make a single carefully calculated cut of the off-gripper waste, then draw the piles forward and balance between the bed marker and the rule box at the head of the cards.

To facilitate division into strips, we printed one set of hairline markers at the gripper and back edges of the sheet, three strips in from the end guide. We jogged and cut 200 sheets at a time, placing gripper edge against side table plate of our 36-inch cutter and honoring position from the side plate.

After making this cut we turned the cut edges to the back gage and set at 12 inches to cut and advanced gage to 6 inches for the second cut on one end of the sheet, then cut the other end.

We balanced these cuts between three factors: the steel tape, the bed plate gage, and the position of the printing on the exposed edge. We expected a slight variation but it turned out to be a strong 1/16 inch.

For the remaining cards we will use the same sequence of cuts except that we may make the first cut and lay back a considerable quantity and then rehandle and cut to a fixed guide.

If we knew more about die-cutting on a cylinder press, perhaps we could die-cut into 6-inch strips, with the finishing 4-inch cuts made as before except that probably only 100 sheets could be handled at a time. Is there any way to equip our presses to do this cutting?

For gathering this job we inserted a colored sheet after every 100 sheets as we print. After cutting we lay a full set of 100 sets in carton trays, beginning with the first card and so on to the

end. Using four 18-foot boards we made two troughs into which we tacked 100 two-sides-and-bottom paper boxes. The first girl picks up the first lot of cards in the carton which is the last card in the recipe set and deals one card into each box, the next girl follows, and so on. After the first set, which took five girls six hours, the same five girls laid each set in around 4½ hours.

While the die-cutting you suggest could be done on cylinder presses, neither this method nor the use of a die-cutting machine is better than your present method, provided the cutting machine is properly adjusted and has a good knife.

In order to check the accuracy of your cutting machine, place a good carpenter's steel square against the long side plate of the cutter table and the back gage. If the back gage is not at an exact right angle to the side plate, it should be made so.

Make sure that the cutter stick snugly fills its slot and is level on its top with the cutter table. Make a cut through waste stock so that the knife leaves its edge mark in the cutting stick. Next place one arm of the square against side plate and the other along the mark left by the knife in the cutting stick. It should be at an exact right angle to the side plate. If not at exact right angles to each other, they should be made so by adjusting the knife bar in the side frame slots.

Test the clamp to make sure it is holding the lift firmly and also test the set screw which locks the gage in position after it has been set for a cut. Make sure that the clutch is functioning.

While you state that you lined the sheets up in the cutter both parallel to and at right angles to the gripper, some of the units are off a lead or two. In addition to this unfavorable condition, the serious mistake was made of laying the cards to chop without any allowance for trim. This means that in cutting, it is impossible to have all four edges of all the thirty cards trimmed smooth without burr, a condition that must be met in high-grade index cards.

Before printing, the large sheet should have been trimmed on the two guide edges. The sheet you sent us is not truly rectangular but when doubled over end to end is off a lead both the long and short ways and the gripper edge of the printing is not absolutely parallel to the corresponding edge of the sheet. All of these slight lapses from accuracy account, with some possible trouble on the cutting machine and perhaps lax jogging, for your variation.

In spite of these lapses, you may cut 30 four- by six-inch cards from

the large sheet, all of the same size and with the same margins.

Bisect exactly the space between the bottom of the deepest printed page in third row from gripper edge and top of opposite printed page in fourth row from the gripper edge and cut the sheet in two the long way at this point. The two new edges may be placed against the back gage of the cutter and three four-inch cuts made with gage set.

Before making the first four-inch cut, obtain a card exactly 4 by 6 inches and set the back gage with one of the two longer edges of the card exactly even with edge mark of knife in cutter stick and be sure lock screw on gage shaft is secure.

Bisect exactly the space between the rule box at right end of printed page "Vegetable 16" and the left end of double rules on page "Vegetable 22" and cut the strips in two the short way at this point. The two new edges may be fed to the back gage and the six-inch cuts made in succession to a set gage. Try all of these cuts out first on a couple of sheets. When you print the next edition, allow trimming space between units so that the card edges may be without burr.

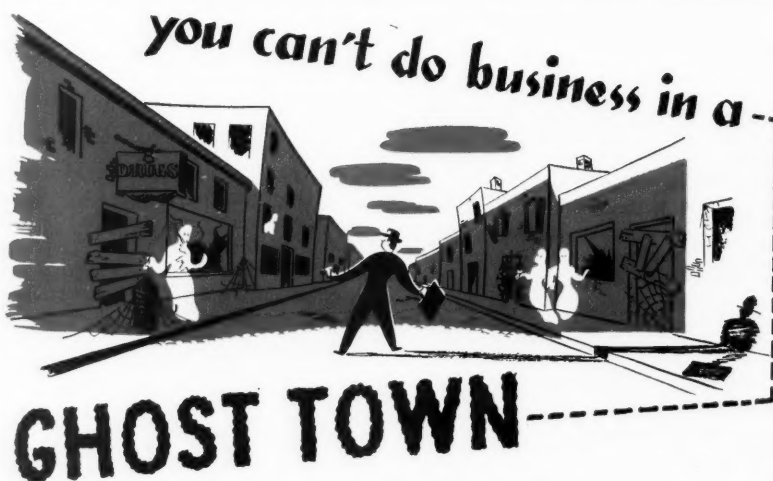
## LETTERPRESS OR OFFSET?

Just now we are operating with letterpress equipment only but are becoming concerned about offset competition. Getting right down to brass tacks, must we install offset pressroom equipment or is there some prospect of letterpress reduction in cost so that it can compete with offset? Or is it too dreamy to wonder if something better than either letterpress or offset, and we do not mean rotogravure, is in prospect for use after the war?

There is nothing in prospect that you can bank on that will supplant letterpress and offset as now practiced. Claims that letterpress, offset or gravure can be run on a single press, now advanced by an inventor whose past achievements command respect, should not pass unnoticed. However, this sweeping invention must still pass through the proving ground of production and the return of peace is not exactly imminent. So for a few years, at least, your query simmers down to the likelihood of letterpress costs being reduced to compete with offset.

This is a matter of no great concern to the big printing plants entrenched in the specialty lines such as multiple billing, magazines, newspapers, wraps, and containers.

## COPY BY EXPERTS TO HELP YOU SELL MORE PRINTING



When the war is over, it's going to be too late to begin knocking on customers' doors. Many firms who used to be active accounts for you may be buying the products or services of others.

How can you prevent your customers from turning into ghost accounts? There's one easy, quick, and inexpensive way and that's to sell them—and keep selling them—with planned letters—timely letters to keep them abreast of your plans—interesting letters to nourish good will—helpful letters to tell them how your products and services fit into their needs.

You can talk to more people for your money with watermarked bond. It's easy to print—easy to process—economical to use. Have your printer use it for your business stationery. If your customers are turning into ghost accounts—you can bring them back to life with letters!

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This was text of a letter printed by The Barta Press, Boston, for Eastern Corporation, Bangor, Maine

Printers who are concerned are those operating shops having runs mostly under 10,000 and, in many shops, mostly under 5,000. There are thousands of shops in this class, constituting the great majority. For this large group the answer is, since any reduction in letterpress costs on runs under 10,000 must come in the cost of original and duplicate plates, the likelihood of such reduction is slight as matters stand today.

So it appears that the salvation of this group depends largely on its adding offset press equipment.

#### MIL FOR 1000TH OF AN INCH?

We note that some British writers on subjects pertaining to printing use the term "Mil," common to the wire industry, to express one-thousandth of an inch in measurements of materials such as the thickness of paper used in printing. Why can't we save time and space in this respect?

The older I become, the more I like brevity, so long as it is expressive and "paper one mil thick" suits me just as well as "paper one-thousandth of an inch thick."

#### PRINTING ON WOOD

I had occasion to inquire of a mutual acquaintance about the printing on the sides of bottle cases. We would like a three-color job on them, something that we will be able to print so that it will not rub off easily or be sanded off by mechanical means. We have checked all our local printers but do not find anyone who is able to do this kind of work. So the thought occurred to us that possibly we should have some of the printing equipment to do this work ourselves.

Could you recommend any particular type of equipment that is not too expensive which would do the job as outlined above? We would do these in the flat, of course, and not in the case. In other words, they would be printed before being nailed together. Anything that you can give us as to information or source of supply for someone to do this work for us would be appreciated. However, we would want a local concern to do it for it would be too expensive to ship our sides out and bring them back to this city for assembly.

We are sending you the list of press manufacturers who build machines for printing on wooden boards. It is customary to print from either brass or rubber forms.

#### INK TRAPS

The enclosed folder was printed on a job cylinder press. Since we have never experienced anything like this before, we are wondering whether you might lead us to the source of the filling up of these plates. The largest plate is an old one which has seen many thousand impressions and, due to this, the edge or border is somewhat worn. The other four plates, however, were brand new original copper halftones.

The odd part of it seems to be that the old cut did not fill up at any time, whereas the other cuts would fill up every 150 or 200 sheets. We tested them as to being type high, as well as increasing and decreasing the impression, raising and lowering the rollers, adding ink adjuster, and everything we could possibly think of. The results were always the same. We are wondering whether the etching is too shallow or too deep and undercut. Any information that you might give us on this will be greatly appreciated.

The old plate is of correct screen for this paper and the ink is approximately suitable for this combination of screen and paper on this press. The ink is not suitable for the finer screen of the new plates on this paper and press. An ink that will function well on both screens as presented by the old and the new plates on this press must be more finely ground and with its pigment better dispersed in the vehicle in order to avoid filling of the 90 per cent solid tones of the plate which constitute ink traps when the inking is not good. Send a print to the ink-maker and give name of press.

#### GOLD LEAF APPLICATION

We are enclosing a sample of gold leaf application on greeting cards which we wish to duplicate. Can you give us the name of the press that is used for this purpose? If we remember correctly, there was an accessory made at one time that could be put on a platen press to accomplish this. If our assumption is correct, can you furnish us the name of the manufacturer of this equipment?

There is an attachment made for this purpose which may be used on platen presses. But before we get into this further, please note that the various colors on this card have been applied by the offset process and unless you have such equipment, you cannot compete. Presuming that this phase does not matter, you may simulate the gold effect on the sample either with gold ink or gold bronze at high speed on letterpress equipment. A bronzing machine would be useful should you choose to bronze. If you choose a gold ink, two bumps will be needed, the first in yellow ink, the second in gold ink, the latter to be printed on the former as soon as it has set.



"In the Days That Wuz"—The Press Is Free in Kansas  
Cartoon by John T. Nolf, Printer-Artist

# THE Salesman's CORNER...



BY FORREST RUNDELL

● **WHAT MAKES** a mailing piece click? Is it inspired, sparkling copy? Is it superlative artwork, typography, and layout? Or is it a happily conceived trick effect obtained by folding or die-cutting?

Or is it pure perspiration, such as painstaking research into the buying motives of the audience to be reached, plus a carefully built appeal that tells the prospects all they need to know about the product?

Few printers can tell because few follow up their jobs to the extent of finding out what they accomplish. Advertising managers, who continue to stay in their jobs because their mailings get results, lean to the perspiration theory. They tell us the secret lies in obtaining a definite picture of the results to be obtained, then working hard to evolve a mailing that accomplishes those results.

## CASE HISTORY OF MAILING PIECE

Salesmen may be interested in seeing some of the steps involved in building an effective mailing piece. So for their information the writer offers a detailed description of a mailing he has been printing for the past three years. The insurance company for which he has been printing it considers it unusually successful. As further proof of its value, it has twice won a first award at the Life Insurance Advertisers Annual Exhibition.

Here is the problem the advertising manager faced: Life insurance is sold largely through the general agents. Some of the general agents in turn sell through regular agents who do the actual canvassing and leg work. Others sell through insurance brokers who make the contact with customers. These brokers, however, owe no allegiance to any particular insurance company. Instead they place business with whatever general agent can offer the policy which best suits their prospect's immediate needs. Because the life insurance company in question sells a large proportion of its business through brokers, it was decided a campaign aimed at them would pay.

Careful study showed the advertising department that it must keep

these factors in mind in building its campaign:

1. Mailings must be addressed to brokers, *and to no one else.*

2. Because the brokers have their contact with the general agent and not with the company, the mailing must be sent out as coming from the general agents.

3. Because the mailings would go only to the brokers with whom the general agents already had contacts, no attempt was to be made to do institutional advertising. Instead, the copy was to be limited to an effort to make immediate sales. Also the advertising department decided to keep it free of general sales talk.

4. Brokers are interested in selling those policies which offer them and their customers the greatest advantages. They are also interested in hearing about new types of policies. To meet these interests the company decided to limit the copy to full descriptions of policies, featuring only one type of policy in each mailing piece.

5. To secure advertising continuity the piece must be sent out on a definite date in each month.

## WHAT'S REQUIRED OF COPY

From this analysis it was evident that the copy would make or break the mailing. Artwork, typography, and layout each would help make the piece effective but the burden of selling would fall on the copy. (This is true of almost all successful mailings.) Further study by the advertising department showed that the copy must do three things:

1. Describe a different policy in each issue. Be brief and factual. Tell the broker just what commission he would make and what benefits the policyholder would receive.

2. Make it plain that the mailing was sent out by the general agent, and not by the company.

3. Mention the name of the insurance company in an inconspicuous manner and also list the types of policy it writes.

To make sure that the copy was really addressed to the brokers and talked their language, the advertising manager decided to check

each piece of copy with all of the general agents. This was done by sending a draft of the copy to each of the general agents about ten days before it was scheduled to be given to the printer. A sheet was enclosed with the mimeographed copy with ample space for each agent to write his criticism of the copy and insert any ideas he thought might make the mailing more effective. Some excellent ideas worthy of incorporation in the finished mailing piece are secured in this way.

The final draft of the copy is then okayed by the insurance company officials. The relative importance of the various heads and subheads and various blocks of copy are marked.

## CHANGES FOR NEW ISSUES

The piece is made up in two colors, and colors are varied with each issue. To secure greater interest, the typography is changed for each new issue. This change of typography and color gives each mailing piece freshness that assures the recipient of the newness of each mailing as it comes to his desk. He reads it because he has no feeling of having seen this particular bulletin before.

An ingenious bit of artwork solved the problem of making the bulletin appear to come from the agent and at the same time contain the name of the insurance company and a list of its policies. The apparent size is 8½ by 11 inches, printed one side. But actually the flat length is 12¼ inches, the extra 1¼ inches being folded forward. On this flap is printed a tint block which registers with another tint block beneath, this second tint extending almost to the top of the sheet. On the flap appear the words "News bulletin from" and a replica of a business card. A line drawing of a clip extending from the folded edge over the white oblong suggests that the card is clipped to the mailing. In the space which simulates the agent's card is imprinted the actual copy of his business card.

## NAME OF COMPANY SUBDUED

Thus as the broker unfolds the mailing, he sees first the name of the general agent, then the message. Only when he lifts the flap does the name of the company and the list of the policies it writes come into view. The first impression is to emphasize the general agent's name.

Many advertisers in planning such a mailing would be tempted to process the letter instead of printing it. This advertiser's experience justifies the additional expense of printing. Heads and subheads are more easily read and the whole story is more

quickly grasped than would be possible with a processed letter. Furthermore, the two-color scheme is an eye-catcher.

Both the company and its general agents report two definite benefits resulting from this campaign.

First: Each announcement of a new policy reaches a number of the brokers just at a time when they need such a policy for one or more clients. This is shown by the immediate response in new policies written following each mailing.

Second: The regular appearance of the mailing makes it a fine type of reminder advertising, supplementing the telephone calls and personal visits the general agent makes.

The problems met in making up this mailing piece are described in detail here in order to suggest the immense amount of work that lies back of creative printing. Probably every successful mailing piece goes through a similar development.

The salesman who likes to help his customers with their printing can improve his knowledge simply by talking results with them. Advertising managers like to talk about their successes. The salesman who accumulates a fund of direct mail ideas can win the further confidence of customers and take more work out of price competition.

# England Faces a Shortage of Labor

*With improvement achieved in the paper situation, attempts are being made to solve problems of manpower • By Robin Walker*

● URGENT REQUESTS have been made by the British Federation of Master Printers to the Ministry of Labor that special consideration be given to printers in releasing men to help in reconversion.

It is generally agreed that there will be a great volume of business available for the industry and that there will be an inadequate labor force to meet that demand for a long period following the war. Any delay in releasing printing trade operatives from the Forces or from other industries to which they have been diverted during the war must make this switch-over period more difficult and complicated.

The whole situation is under consideration and a positive decision may not be given for some time to come, since the printing industry is not unique in its presenting of such requests. It is being argued that printing is a key industry on which so much of the peacetime productive effort depends that any delay

in releasing its labor must seriously impede many other industries in making the changeover from wartime to peacetime production.

It is interesting in this connection to consider the position in one big lithographic plant. The artists and a considerable number of the other operatives were drafted to survey and mapmaking units of the Royal Engineers and have served some four years abroad. These men are now, fortunately, home on completion of their duty and probably could be returned to the plant reasonably quickly. But there must be many thousands of younger men in the industry who are now widely dispersed and whose recall would be difficult to effect quickly, unless plans are made.

Efforts are also being made at this time to obtain a freer supply of paper for the industry. The position is now understood to have improved somewhat and the recent grants of increased quotas to publishers have

## SPEED TRANSFER OF PRINTERS FROM BRITISH ARMED FORCES

● TRANSFER OF MEN from British armed forces to meet urgent demands of the printing and allied industries in England is now being effected, according to information conveyed to the British Federation of Master Printers by Sir Godfrey Ince, director-general of manpower.

Three requests had been made by the printers, the first of which was "that very sympathetic consideration should be given to applications for early release of specified ex-printing trade operatives from civil defense or war work for return to the printing industry."

In answer to this first proposal of the printing industry, the manpower director-general has said: "Arrangements have already been made under which certain urgent demands in respect to stationery office work are being met by the withdrawal of nominated ex-printing trade operatives from present war work and their re-transfer to the printing industry."

He continued by saying that it was not possible at this time to ex-

tend this arrangement to all of the vacancies in the printing industry which are claimed to be urgent, but that the manpower agency is now prepared "to consider more sympathetically applications sponsored by appropriate Government Departments for release of ex-printing trade operatives from civil defense, munitions, and other war work."

The printers' second proposal was that "ex-printing trade operatives, when released from armed forces, civil defense, or other war work should be permitted to return to the printing industry rather than sent to other work."

In reply to this second proposal, the director-general has said: "Ex-printing trade operatives who become surplus in their jobs in other industries, or who may be released from the armed forces or civil defense will be allowed to return to the printing industry unless they are required to help fill preference vacancies in other important war work for which they have acquired experience."

In reply to the third proposal that in the re-allocation period favorable treatment should be accorded to the release of printing trade operatives from the armed forces, he said: "It is premature to consider the release of ex-printing trade workers in Class B."

Comment in British trade journals revolves around the idea that a major step forward has been made towards the rebuilding of the labor force of the printing industry. They are also satisfied with the assurance from the Ministry of Labour that "no further withdrawal from the industry will be made for transfer to other industries."

Some of the leaders in the printing industry hold to the view that the printing and related industries should have been regarded from the outset as "essential to the war effort," and if it had, as *The Carlton Magazine* put it, "the difficulties which had to be surmounted and the rear guard actions that have had to be fought would have been avoided."

demonstrated the readiness to make such an increase where a case can be made out. The British Federation is now making strong efforts to convince the supply authorities that the work which forms the mass of the printing industry's volume is essential and demands a greater allocation of paper.

British book publishers are in the fortunate position of having been granted what the general printer is still asking for—an increased paper allocation. Their supplies have been increased to 42½ per cent of their prewar consumption.

While not nearly as much as could be used, the increase is definitely welcome. It is intended to be used, if ministerial guidance counts, in supplying liberated Europe and the export trade generally and it will be welcomed particularly by those firms and groups which have campaigned long and energetically to keep the British book exports in a healthy condition.

Reverting to the labor situation, it has become increasingly serious despite a trickle of returned service men, and married women, men released from the National Fire Service, and other bodies. These few have not in any way helped the labor situation in the industry since there is, on the other side, a continuous drain of older men.

Many of those who came back to serve their former firms have found the going too severe and are now fading out, some dying in harness, the majority finding that they cannot stand the pace now. All credit is due these men, many over 70, who returned to help the industry in a time of acute shortage and there can be no complaint that they are returning to the retirement from which the war forced them. But their going adds to the problems which face the master printer. The fact that some such firms, almost denuded of employees, are called on to carry out priority official work, makes the situation more difficult.

Another factor of considerable importance in the labor situation is the intention to increase the school leaving age to 16 years as soon as conditions permit. There are certain loopholes in the present intentions which permit a limited delay in making this change, based on the supply both of teachers and school accommodations. The present plan is that the raising of the leaving age to 15, the first step, will not operate before April 1, 1946.

But even though deferred to that date the situation foreseen is one which will still further complicate

the tight labor position, although it may ultimately have the effect of achieving its object and producing a quality of labor as recompense for the quantity which it will delay in the initial year of application.

Even with the present leaving age set at 14, the competition by every industry to secure recruits, and particularly quality recruits, is adding to the problems facing the industry. The mechanized industries such as flying, radio, transport, and other

opportunities now open to boys who might have had difficulty in entering those industries before the war, make the printing industry appear to be less fascinating than it was then, when it rated as a well paid and superior type of employment in comparison with other work.

In the years to come, it will be only by constant consideration of the health and happiness of our young workers that we will be able to keep a sufficient labor supply.

## DO AIMS OF SCHOOL

# Printing Courses Overlap?

By B. N. FRYER

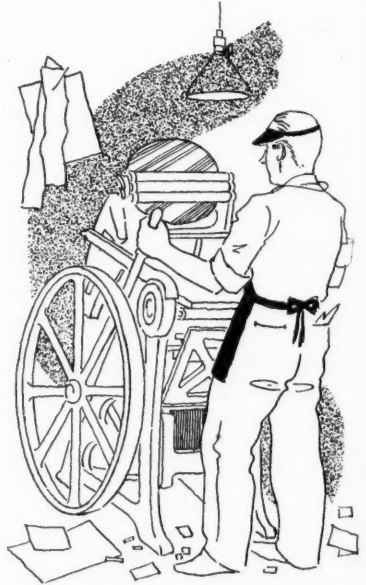
OUTSIDE OF education circles there is much misunderstanding as to what lies behind school printing courses. The confusion is added to by the overlapping of aims of these courses and a faulty perception on the part of some educators.

Manual Education fundamentally introduces young pupils to work and to the use of simple materials and tools. In origin it was mainly elementary, although some schools giving finished vocational instruction today go under the name of Manual Training or of Manual Arts schools.

Prevocational Training is to introduce young students to skills in trades and industries. In this department of education pupils may meet with and use simple machines, such as platen presses.

Vocational Training instructs the students in trades. In vocational classes students come under instructors who have themselves worked at the trades they teach. Shop conditions are simulated as nearly as possible, and work is repetitive, in order to develop finished skills.

Industrial Arts Education will appear as a newcomer to many, although it has been coming strongly to the fore in past years. Its roots lie in manual training. Within the educational system it has broadened the concept of manual training to meet wider modern needs. Young pupils still get their introduction to tools and work by way of



manual training. Older students are introduced to development of intelligent skill plus a craftsman background with a view to understanding of industry and commerce. In industrial arts training, modern machines are used, but the work is not repetitive, because the intention is not to train specific artisans.

In printing, industrial arts students learn to give form to language and to knowledge rather than how to set type and print on paper. They work in literature rather than with type, paper, and ink, which are their materials for making thought and speech visible. Hence industrial arts tends to produce more intelligent consumers of commodities as it turns workers into specific avenues of industry.

The term Industrial Education covers all branches of general and practical workshop training just as Graphic Arts Training is being used to embrace the means of expression reached by use of printers' ink.



*This section is devoted to short and timely items concerning men and events associated with printing. Copy must reach the editor by the twentieth of month preceding date of issue*

# THE MONTH'S NEWS

## COL. HOWLAND MAXWELL HOWARD

Colonel Howland Maxwell Howard, who died at the age of 77 on December 31, at Miami, Florida, after a week's illness, founded and operated three paper mills and one envelope manufacturing establishment—all in Ohio—and during his later years became world famous as the owner of winning race horses.

His best known horse was Stagehand, which in 1938 won both the Santa Anita Derby and the Santa Anita Handicap, and so many other races that he became one of the record money-winners on the turf.

In 1943, Colonel Howard donated a yearling colt, named Stage Bond, to be raffled off at a War Bond rally in New York City. Each of 333 buyers of \$1000 War Bonds was given a chance on the horse, a son of Stagehand.

Colonel Howard was born in Lebanon, Kentucky, September 1, 1867, and spent his earlier years there. He became interested in the paper manufacturing business, and at the age of 30 he founded the Aetna Paper Company at Dayton, Ohio. Having made a success of that company, he branched out in 1909 by organizing the Howard Paper Company, at Urbana, Ohio.

In 1927, he founded the Maxwell Paper Company in Franklin, Ohio, and in 1932 acquired the Centralia Envelope Company, at Centralia, Illinois. The machinery in this plant was moved to Dayton, Ohio, and the name of the firm was changed to Dayton Envelope Company.

The two brothers who survive Colonel Howard are associated with the paper mills and with the other Howard interests. They are Ward R. Howard, of Urbana, Ohio, and Lucius S. Howard, of Lebanon, Kentucky. One daughter, Mrs. Chester L. Dane, of New York City, survives. The colonel's wife died in 1929.

Colonel Howard's son, Howell H. Howard, treasurer of the Aetna Paper Company, was killed in 1937 when his pony fell during a polo game.

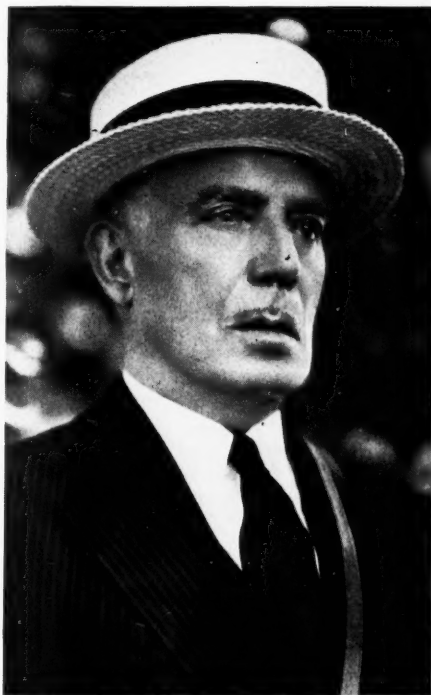
## HOW TO BECOME A PRESIDENT

Thomas Roy Jones expressed disappointment in a message to employees of American Type Founders that in a recent questionnaire which employees were asked to fill out about their own jobs,

no one indicated that he was planning to qualify for the president's job.

"I had hoped that there would be at least ten young men in the company who intended, at some future date, to become president and would show evidence of having the guts to take the beating it takes to get there," wrote Mr. Jones. "For it does mean a beating.

"It means making a super success of the job one is in, and it means years of night-time study of manufacturing, en-



COL. HOWLAND MAXWELL HOWARD

gineering, finance, accounting, and sales to make the grade.

"It is a tough, uphill fight and it will mean working and studying many nights when you would like to be out with the gang, and it means refusing to be licked in the face of discouragement and defeat, but it's fun if you can take it. Even after reaching the presidency of a company, you have to work like the very devil to keep up with the parade."

Mr. Jones described a "stuffed shirt" as a man who, after attaining a good job, sits back and stops thinking. He said that progress soon runs over him.

## DEVELOP NEW BLUEPRINT PROCESS

Even before Pearl Harbor, the Graphic Arts Corporation of Ohio, in Toledo, had entered into a continuing contract with the Army Map Service for preparation of film positives, negatives, and color pulls of operational maps. Fast, reliable service was usually required on these reproductions which were sent overseas for use by mobile reproduction outfits and base plants to furnish maps for use in the various theaters.

Because exacting standards both for delivery and quality were consistently met, the Army officers turned to Graphic Arts when other special reproduction problems arose. One of these led to the activity now known as Gadi Division of the Graphic Arts Corporation of Ohio.

With tremendously expanding production in war materiel, one bottleneck soon became acute. Blueprints of parts for war machines were urgently required in large quantities. Government and contract facilities were unable to keep pace with the demand. Besides, the ordinary blueprints presented production problems, especially in trimming and folding, which made a high-speed quantity production out of the question.

Seeing the need for a new process, the Army Air Forces Materiel Command requested Graphic Arts technicians to go to work on the problem.

All who know Ernie Jones will understand that the request was a challenge. In his thirty-five years' of experience in making plates, he has frequently tackled knotty problems, and has many developments in platemaking and reproduction processes to his credit.

Encouraged by the Army officials, Mr. Jones and the men working with him made practical for very fast quantity production the process by which Gadi prints are produced. Actually the Gadi prints are in many respects an improvement over blueprints and they serve the same purpose.

Specially prepared paper was developed that has no rag content, is of the same or of slightly lighter weight than blueprint paper. It is much less bulky and lends itself to machine folding and trimming. This saves time in handling, reduces to about 10 per cent the personnel necessary to handle the same quantity of blueprints, and requires only about half the shipping space required by prewar blueprints.

A process for making reproductions in quantity from the Vandyke prints furnished by the Government has been

specially developed. In its essentials it makes use of the principles of offset or lithographic printing. Patents have been applied for on each development of the entire process and equipment.

Reproduction plates are vastly different from those ordinarily used in offset printing processes, and require no metal or photographic film. They can be made in minutes instead of hours.

To build new machinery was out of the question. But when Government officials gave the go-ahead on the process, and both lithographing and printing plants all over the country were canvassed for used equipment which could be adapted with some simple mechanical changes, a sufficient quantity was located to equip the new plant.

A six-story concrete and brick sugar warehouse was purchased and remodeled for use in about seven months. Actually Gadi prints were being produced before the remodeling was completed.

To the casual observer—if one such should be able to get past the guards into the plant—one floor would appear much like any large offset pressroom. There are twelve big Gadi print machines on that floor, handling sheets from 38 by 48 to 44 by 64 inches in size. Another floor has a battery of folding machines, and elsewhere in the building is a battery of cutting machines.

These Gadi prints are, to all intents and purposes, blueprints which carry the lines, figures, *et cetera*, in blue against a white background. Those using them claim that they are superior in legibility to blueprints. They will not fade or deteriorate from sunlight, water, or oil. They can be soaked for long periods in water, then removed, dried quickly, still ready for use with the print undamaged.

The prints require less time to produce than blueprints and they cost less. A simple little gadget makes the change of plates on these short runs a matter of but a few minutes. Running at capacity the plant will produce 140,000,000 square feet of Gadi prints per month.

Created for war needs, Gadi Division represents an investment of close to \$750,000. Inquiries from large industries using blueprints in quantity in regular peacetime production indicate a large postwar field.

Operated under the personal supervision of Mr. Jones, Gadi Division has not drawn men nor equipment from its parent company. Graphic Arts Corporation continues to serve both the Army Map Service and the offset printers and lithographers.

#### RUMFORD SERVICE PIN AWARD

The 490 employees of Rumford Press, in Concord, New Hampshire, who have been with the company for five years or longer were presented with service pins at a recent ceremony.

This first annual service pin award was commemorated by a very attractive souvenir program booklet, that lists the employees with their number of years of employment, which range from five to fifty-four years. One special page was dedicated to long term Rumford Press employees now in the Armed Forces.

#### HARRIS DIVISIONS RECEIVE AWARDS

Army-Navy "E" awards were made by representatives of the United States to the Harris division at Cleveland, and the Seybold division at Dayton, Ohio, of the Harris-Seybold-Potter Company on December 11 and 12, respectively. R. V. Mitchell, chairman of the board of directors of the company, was master of ceremonies on both occasions, and Commander C. O. Triebel, U.S.N., presented the emblems of the awards.

A. S. Harris, president of the company, received the award for the Harris

metal to make fighting weapons for use of the Allied Armed Forces.

Under the scrap allowance plan, nearly 400 inefficient printing machines were converted into scrap metal for defense of the country, according to the report. Under what was called Option 1, the Miller concern permitted the printing establishment to retain the cash scrap value of the old equipment but issued a Miller credit certificate for two times the scrap value which might be applied towards the purchase of new presses after the war. Under Option 2, if the



One of two pennants awarded Harris-Seybold-Potter divisions for excellence of war production is held (left to right) by R. V. Mitchell, A. S. Harris, Edward Waldeck, John Kickel, and Joseph O. Jones

division at Cleveland, and N. O. Scourfield, manager of the Seybold division, had the honor of accepting the award at Dayton. Others who participated in the ceremonies included Major Harry Stair, Major W. W. Harkinson, and six employees of the company. The Patterson Field band participated in the Seybold ceremony held at Dayton, and the Cuyahoga High School Band provided music at the Harris division ceremony at Cleveland.

An outstanding achievement of the company is that of designing and erecting a special light-weight offset press unit for the reproduction of maps for the guidance of field forces. These press units, mounted in trucks, are used by the army in its field work, and by the United States Navy in the Pacific war theaters. In the earlier war period, the facilities of the company were used to manufacture millions of dollars worth of machine tools and parts for war.

#### REPORTS ON ALLOWANCE PLAN

With the announcement of the discontinuance of the wartime scrap allowance plan by Miller Printing Machinery Company, a statement was made, telling of the results of its campaign started in 1942 to increase the supply of scrap

printer involved decided to purchase war bonds with all the cash received for the scrap printing machine, the company presented the printer with three times its value in credit certificates.

The company achieved the four objectives of the plan, which were: to provide scrap metal to make armament; to eliminate printing equipment which, if resold, "might become a menace to the standards of the industry"; to help participating printers to set up a reserve in the form of Miller credit certificates for postwar pressroom rehabilitation; and to liquidate unneeded printing equipment for its maximum cash value.

"All varieties of old machinery was scrapped from many kinds of printing plants," reads part of the report. "Machinery scrapped included platen, cylinder, rotary, and offset presses, as well as platemaking, bindery, and typesetting machinery. Printing trade organizations recommended the Miller scrap plan to their constituents."

Instances were cited in the report of how printers and other manufacturers utilizing printing machinery throughout the country responded to the plan.

"It is interesting to note that by the removal of this obsolete machinery an automatic stabilization of the postwar

equipment market will result," was one of the comments contained in the report. "In some respects, it parallels the present efforts of trade organizations to prevent dumping of excess Government printing equipment on the market after the war. Just as in removing the hazard of this excess new equipment, so the removal of the antiquated machinery under the Miller Scrap Allowance Plan eliminates the excess machinery which would demoralize prices and introduce business hazards to established printers as well as newcomers inexperienced in the trade."

The statement concluded with the explanation that the Miller plan, considered highly successful, was discontinued only after thorough consideration and consultation with WPB scrap salvage authorities. In the event that an urgent demand for scrap metal should arise again, "the unique efficiency of the Miller Wartime Scrap Allowance Plan may again be put to work."

#### HONOR OLD EMPLOYEES

Five employees who have been with the Ideal Roller & Manufacturing Company for more than twenty years were given watches as tokens of appreciation from the company. The presentations were made at Christmas parties to three men of the Chicago plant, and two men of the Long Island City plant, on December 22. E. B. Davis, vice-president of the company, made the presentation at the Chicago party, and N. L. Rowe presented watches to Long Island City employees.

Up to date, twenty-five watches have been presented to employees who have attained the twenty-year service record.

#### ROBERT W. McGLAUGHLIN

Robert W. McGlaughlin, for twenty-two years a member of the sales staff of the Ludlow Typograph Company, and assigned to a territory in New York City and in Connecticut, died of a heart attack, Friday, December 1. He was born in Cincinnati, 65 years ago, and was a monotype operator prior to his having become connected with the Ludlow organization in 1922.

Mr. McGlaughlin was a member of the New York Printers' Supply Salesmen's Guild and of the New York Club of Printing House Craftsmen.

#### GIVE ST. LOUIS EXPOSITION PRIZES

Associated Printers and Lithographers of St. Louis held a post Graphic Arts Exposition celebration dinner on December 6. Members, their business associates, and guests attended, and high school students, winners in the poster contest, were awarded War Bonds. Lo-

A complete report of what the exposition did for the printing industry was given by Maurice E. Mendle, president of the Mendle Printing Company. Plans were made for tying in the exposition with future selling plans. Members were encouraged in their objective to make St. Louis a leading graphic arts center.

Student winners of the War Bond awards for the posters drawn for the exposition in a contest sponsored by the Association were introduced to the audience and the War Bonds presented by Leo Painter, Jr., of the Model Printing and Stationery Company, who headed the exposition committee on publicity to schools and colleges. Awards were divided into three groups, one for junior high students, one for first year art students in senior high, and one for the advanced art classes. Two awards were made in each group, the first prize being a \$50 War Bond, the second prize a \$25 bond.

Certificates were presented to thirty-one local printers for their outstanding craftsmanship in the Printing and Arts Exhibit of the Exposition. Twenty-eight classifications of letterpress, engraving, and lithography were represented in this exhibit.

Companies to receive certificates were: American Gold Label Company, Art Press, George D. Barnard Printing & Stationery Company, the Blackwell-Wielandy Company, Buxton and Skinner Printing & Stationery Company, the Century Art Press, Christian Board of Publications, Clark-Sprague Printing Company, the H. S. Collins Printing Company, Concordia Publishing House, the Con. P. Curran Printing Company, the Hart Printing Company, the Hilton Printing Company, the Kutterer-Jansen Printing Company, the McMullen Printing Company, Melling & Gaskins Printing Company, the Mendle Printing Company, the Menke Printing Company,

## STUDENTS! WIN A WAR BOND

You are invited to see the  
**GRAPHIC ARTS EXPOSITION**  
...AND...  
**"CAVALCADE OF PRINTING"**

Sponsored by the  
**Associated Printers and Lithographers**  
OF SAINT LOUIS

Friday, November 10th through Tuesday, November 21st  
From 9 a. m. to 5:00 p. m. Daily—Mondays 12:15 p. m. to 8:45 p. m.

to be held at **Stix, Baer & Fuller**  
**EXHIBITION HALL 10th Floor**

• All forms of commercial printing will be shown, including School Weeklies, High School Year Books, College Annals and Catalogs.  
• There will be numerous animated exhibits of four dimensional material, with action.  
• An elaborate display of St. Louis printing will be placed around the walls of the Exhibit Hall, and awards will be made by a judging committee.

SEE... Miniature Paper Making Machine • Replica of Early American Press • Miniature Newspaper Machine.

GET... a give-away souvenir name-tag with your name on it, cast by a Ludlow type machine—while you wait, free souvenir blotters with your name imprinted—while you wait, a free souvenir copy of the Lord's Prayer on a type-face 1/6" square.

SEE... Scale Model of Paper Making by Hand.

SEE... "To Old-Time Print Shoppe"... (A replica of a printshop over 100 years old, containing all equipment, furniture, etc.) And dozens of other interesting exhibits.



Poster used to develop the interest of students in recent St. Louis exposition and contest held in connection with it

cal printers who had winning exhibits in the Printing and Art Exhibit in the November exposition were awarded their certificates.

George C. Smith, president of the St. Louis Chamber of Commerce, was guest speaker. Mr. Smith spoke on "The Printing Industry's Position in the Greater St. Louis Industrial Market."

ing Company, the H. S. Collins Printing Company, Concordia Publishing House, the Con. P. Curran Printing Company, the Hart Printing Company, the Hilton Printing Company, the Kutterer-Jansen Printing Company, the McMullen Printing Company, Melling & Gaskins Printing Company, the Mendle Printing Company, the Menke Printing Company,



Prize-winners in school "Cavalcade of Printing" poster contest sponsored by Associated Printers and Lithographers of St. Louis for Graphic Arts Exposition

Model Printing and Stationery Company, Mound City Press, Mulligan Printing and Publishing Company, the Nies-Kaiser Printing Company, Ross-Gould Company, St. Louis Lithographing Company, Sayers Printing Company, Skinner & Kennedy Stationery Company, the Von Hoffman Press, A. S. Werremeyer Printing & Stationery Company, the Woodward & Tiernan Printing Company, and the Wolff Printing Company.

#### RECEIVES FIFTH "E" STAR

The Goss Printing Press Company, in Chicago, has been awarded the fifth star to be added to its Navy "E" pennant. This is considered a special high honor because of all the companies in this country engaged in manufacturing munitions of war, only twenty-six in addition to the Goss organization have re-



Five workers at Goss Printing Press Company, Chicago, examine fifth star for Navy "E" flag

ceived five stars and none of those firms has exceeded the record.

The first Navy "E" award was granted to the company on October 21, 1941; the Navy "E" pennant was succeeded by the Navy "E" burgee on April 17, 1942. The dates that stars were added to the Navy "E" burgee were: first, April 24, 1942; second, October 24, 1942; third, May 22, 1943; fourth, December 30, 1943; fifth, November 16, 1944.

#### ZION INDUSTRIES SELLS PLANT

Burgess, Anderson and Tate has purchased the machinery, equipment, merchandise, and supplies formerly owned by the Zion Office Supply and Printing Division of Zion Industries, Zion, Illinois. The same type of business will be continued under the new management, headed by J. G. Burgess, who was general manager of the business under the previous management.

By selling this equipment, Zion Industries is entirely out of the printing business, its former large publication and commercial plant having been sold and dismantled several years ago.

#### ORGANIZE ONTARIO SCHOOL

Rehabilitation work among returned soldiers and sailors will be conducted in the newly organized Ontario School of Graphic Arts in Toronto, Canada, by the Council on Rehabilitation and Education for the Printing, Publishing, and Allied Industries of Ontario. This Council has obtained a grant of \$150,000 from the Province of Ontario, in addition to a complete building containing 10,000 square feet of floor space.

Plans of the council call for the installation of a complete modern printing plant, which will include typesetting machines, equipment for hand composition, letterpress and offset pressrooms, lithographic platemaking devices, machine and hand binderies, in addition to facilities for the operation of the silk-screen process. A clinic room and

library will also be features of the new school. Returned service men will produce much Government work now being done on duplicating machines in various agency offices.

A full time director and twelve teachers will constitute the staff of the new school, and approximately 150 men a year will be accommodated in the various departments after the school swings into operation about April 1. These men will receive six months of instruction and practice in the school, after which they will spend six months in various printing plants in the city, and in this way become adjusted to the atmosphere of industrial operations in the industry. Then they will be rated as to their abilities by the school management and will be placed in the industry in appropriate classifications.

Following the inauguration of the rehabilitation work among service men, a broader work of training men to fill the needs of the printing, publishing, and allied industries in the future will be developed by the Council on Rehabilitation and Education.

The personnel of the council represents all the branches of the industry: chairman, George A. Clark, Miller Printing Machinery of Canada; first vice-chairman, the Reverend C. H. Dickinson, general manager, Ryerson Press, Toronto, and president of the National Council of Employing Printers and Lithographers; second vice-chairman, Russell Harvey, the *Toronto Daily Star*; secretary, Dennis J. Horgan, Might Directories; treasurer, E. E. Woollon, International Brotherhood of Bookbinders, Toronto.

Other members of the executive committee are: Robert Winter, Pressmen's Union; James Young, the Stereotypers Union; William Lucas, Toronto Typographical Union; B. G. Newton, Maclean Publishing Company; Roy Bean, of the *Chronicle*, Waterloo, Ontario; Charles R. Conquergood, Canada Printing Ink Company; Charles N. Parkinson, W. J. Gage Company; and Harry E. Mounstephen, Monotype Company of Canada.

#### UNIONS CERTIFIED BY NLRB

Four trade unions which scored victories in the vote of employees of R. R. Donnelley & Sons Company, Chicago, under the Wagner Act, have been certified as their bargaining agents by the National Labor Relations Board.

The labor unions thus certified are: Unit Number One, International Printing Pressmen's and Assistants' Union of North America, representing all of the pressroom employees in the Chicago plant; Local Number 4, Amalgamated Lithographers of America, which will represent employees in the offset department; Chicago Photo-Engravers Union, representing rotogravure employees; and Local 126 of the International Association of Machinists, representing machinists employed in the plant.

The Mailers Union, defeated in the vote, has petitioned the NLRB to require another vote on the ground that the Donnelley management allegedly interfered with the vote of employees.

It was explained by the regional office of the NLRB to an interviewer that the vote by which the unions have been certified as "bargaining agents" under the Wagner Act does not call for a "closed shop." The functioning of the NLRB ceases when the company's management and unions are brought into "bargaining relationship."

#### RENEW PRODUCTION AWARD

The Under-Secretary of War Robert P. Patterson has advised the Mergenthaler Linotype Company that for the fourth time the Army-Navy Production Award has been won by that firm "for outstanding achievement in producing materials essential to the war effort."

Continuing, Under-Secretary Patterson wrote: "By maintaining the distinguished record which previously brought you distinction, you are once again proving your leadership on the production front. This third white star added to your Army-Navy Production Award flag carries with it the thanks and congratulations of our Armed Forces."

## CELEBRATE 50TH ANNIVERSARY

The golden anniversary of the founding of the Graphic Arts Association of Baltimore was climaxed by a gala banquet on December 14. It was presided over by Thomas B. Sheridan, the retiring president of the group.

It featured greetings from Harold H. Hill, president of the United Typothetae of America; Nelson P. Mitchell, president, Washington Graphic Arts Association; and Raymond Blattenberger, past president of UTA.

The main address was presented by Harry L. Gage, vice-president of Mergenthaler Linotype Company, who spoke on "The Master Printer—An Honored Calling." Reminiscences and a history of the organization were given by C. W. Schneidereith and John C. Hill. Simon Dalsheimer was elected to honorary life membership for his contributions to the success of the organization.

A humorous tabloid and a handsome case bound souvenir book were given to those present at the banquet. The book, in blue and gold, carries a complete history of the group, as well as pictures of leaders in it. A page in this booklet was left blank so a print of the banquet picture could be pasted in.

## ROBERT LISCOMBE RICE

Robert Liscombe Rice, who was former manager of the New York branch of International Printing Ink, died at Montreal, Canada, on November 27, 1944.

Beginning as a salesman with Philip Ruxton in 1922, when the firm merged with Ault & Wiborg and the Queen City Printing Ink Company to form International Printing Ink, Mr. Rice continued with the sales staff. He became manager of the New York office in 1934 and remained in this capacity until his retirement in 1942.

He was a veteran of the Boer War at the age of 17, and later served for four years with the Canadian Expeditionary Force during World War I. His commanding officer, Colonel Cape, delivered the eulogy at his funeral service.

## NEW MIDWEST MANAGER FOR HOE

Walter C. Cooper, associated with R. Hoe & Company since 1918, has been named manager of the middle western states branch with offices in Chicago. He succeeds C. W. Ginsberg, manager of the Chicago office for the past eight years, who resigned after twenty-three years of service to become associated with Triangle Publications, of Philadelphia, in an engineering capacity.

Since Mr. Cooper joined the R. Hoe organization he has served in various capacities, and in 1932 was appointed manager of Hoe's southern territory. He received his engineering training at Pratt Institute and Brooklyn Polytech.

Arthur Dressel, the vice-president and general sales manager of the company, in making the announcement of the appointment of Mr. Cooper to his larger sphere of activities, said that the middle western territory has been enlarged to include an area of eighteen states, as well as the Canadian provinces of Ontario and Manitoba.

## R. REID VANCE HONORED

R. Reid Vance, serving his twenty-third consecutive year as executive secretary of the Printing Arts Association of Columbus, Ohio, was lauded at a special party given in his honor after the recent annual meeting of the association. Prior to his selection as executive secretary, he served three years in an accounting capacity.



R. REID VANCE

Following the election of three new directors of the association, officers were named from among the members of the board as follows: president, Harry G. Thrall, of Stoneman Press; vice-president, Robert C. Southard, of Southard Calendar and Printing Company; treasurer, C. E. Richards, of American Education Press. The three new directors are: Harry Bucher, of the Bucher Engraving Company; Fred L. Hayman, of the Spahr and Glenn Company; D. M. O'Donnell, of Harpers, with Mr. Vance retained as executive secretary.

## ANNOUNCES CHANGES

The Frederick H. Levey Ink Company, with general headquarters in New York City, has established a branch office in Milwaukee and has placed Mr. Alfred Strohm in charge of it. He formerly was in the printing and paper business in that city and was, more recently, with the United States Naval Reserve.

Walter Parisette, who recently joined the organization after eighteen years' experience in the printing ink business, will serve the company as sales service engineer at the Chicago branch; Adam Dembicki, formerly the head of the ink department in a carton manufacturing plant, has been placed in charge of the carton ink department; and John Slagger, with eleven years' experience in the manufacture of dry colors and flushing operations, has been placed in the technical control laboratory.

## IPI GIVES ESSAY PRIZES

Thirty awards were voted by a jury of five representative men to students who participated in the eighth annual essay contest sponsored by the International Printing Ink division of Interchemical Corporation, coöperating with the National Graphic Arts Education Association.

Harry L. Gage, vice-president of Mergenthaler Linotype Company, served as chairman of the jury that picked the prize-winning essays submitted by high-school students from all over the United States. Other members of the jury were Frederick B. Hasler, president of the Pan-American Society and president of the New York Chamber of Commerce; A. G. McCormick, Jr., the president of the Graphic Arts Victory Committee; Franklin Johnston, publisher of *American Exporter*, and Linwood I. Noyes, president of the American Newspaper Publishers Association.

"Printing and a Free Press," was the subject of the essays entered in the contest. The first prize—a \$500 War Bond—was awarded to Charles Crum, National City, California; Arnold Froode, Racine, Wisconsin, was awarded \$200 in War Bonds; Irwin Fix, Trenton, New Jersey, received a \$100 War Bond; Harry P. Talbot, Jr., West Hartford, Connecticut, received a \$50 War Bond, and Katherine Karnopp, Portland, Oregon, received a \$25 War Bond.

Twenty-five other students received \$5 in war stamps as evidence that their essays met with favor. A special prize of a silver cup was awarded to Ray Patterson, of Timken Vocational High School, Canton, Ohio, for having submitted the best printed entry.

## N. Y. BINDERS BUY BONDS

Members of the trade bookbinding and ruling industry in New York City purchased \$291,000 of War Bonds during the Sixth War Loan campaign. Of this amount, \$24,500 was subscribed at a "War Bond dinner and dance" held on December 16. The price of admission to this affair was \$25, for which was received an \$18.75 War Bond, dinner, and entertainment.

Benjamin Ant, partner in the Novelty Binding & Ruling Company and president of the Bookbinders & Rulers Association of New York, was chairman of the Trade Bookbinders & Rulers Committee which worked with the Treasury Department in sponsoring the dinner with which the binders climaxed their bond campaign.

## LITHOS WILL ENLIST VETERANS

Plans to enlist returned soldiers and sailors in the lithographic industry are being formulated by the Joint Lithographic Advisory Council representing both management and labor. At its initial meeting held in Hershey, Pennsylvania, surveys were authorized to enable the Council to determine the kind of a program which the industry should plan to provide for employment needs of returning service men.

While the surveys are to continue under the direction of the Lithographic

Technical Foundation, the council has decided upon the immediate publication of a report to be titled, "Is There a Job for Me in Lithography?"

Copies of this report will be placed in the hands of Army, Navy, and other Government agencies to guide returning veterans into the lithographic industry. Job opportunities will be listed in classified form, and qualifications for filling such jobs will be stated together with procedures to be followed by men to fit themselves for them.

The organizations which will cooperate with the Joint Council in publishing and distributing the copies of the report include the Lithographers National Association, the Lithographic Technical Foundation, the National Association of Photo-Lithographers, and the Amalgamated Lithographers of America, which union is affiliated with the AFL.

Plans have been made for another Joint Lithographic Council meeting, which will be held in February or March in an eastern city. George E. Loder, New York City, is chairman of the council, and Benjamin M. Robinson, New York City, is secretary.

#### ATLANTA FIRM EXPANDS

Postwar expansion plans are being evolved by the new owners of Foote and Davies, operating a printing, engraving, and lithographing establishment in Atlanta, Georgia.

The firm which formerly was operated as a corporation is now being conducted as a partnership by the Albert Love Enterprises, operated by Albert Love, Sykes H. Young, Alfred E. Garber, and by Earl Sanders. W. O. Foote founded the firm in 1887 as a book bindery and later, when M. M. Davies joined Mr. Foote, a printing department was added. Now the establishment is one of the large printing plants in the South.

"The new owners are contemplating no drastic changes," announced Mr. Sanders. "All the personnel has been retained, the mechanical force is being increased as rapidly as wartime conditions will permit, and enlarged capacity is being attained by the installation of added equipment to be supplemented by many new machines as fast as the manufacturers are able to furnish them."

#### ISSUES BOOKLET ABOUT PAPER

A booklet that completely covers the making of paper, "From Trees to Printing Presses," has just been issued by Kimberly-Clark Corporation, Neenah, Wisconsin.

It carries actual mill operation illustrations, with accompanying explanatory text matter covering the different steps, such as removing bark, screening chips, digesting, cooking, beating, and refining the pulp.

A double page spread illustrates several types of modern presses, with diagrams showing the paper travel through them. There also is a 3-page glossary of terms used in papermaking.

Those interested in a simple but thorough story of paper may secure copies of the book by writing to the Chicago office of Kimberly-Clark.

## LEADERS OF ALL BRANCHES OF PAPER INDUSTRY WILL CONFER ON MAIN PROBLEMS IN FEBRUARY

● LEADERS in the paper industry feel assured that no further curtailment will be made in the use of paper during the first quarter of 1945, although the military situation is such that more and more pulp is being required for munitions, and more wrappings are needed for the increased supply of goods being sent to the several fronts, particularly in western Europe.

It is expected that some new operating policies will be developed as a result of the various conferences of all branches of the paper industry which will be held in New York City during the third week of February. While several of the large units of the manufacturing and merchandising branches of the industry have called off their mass annual conventions, the various committees are scheduled to meet and will consider problems of the industry in the light of current conditions.

It is not probable that Government agencies will interfere with the meetings on the ground of travel restrictions since it is quite generally recognized that pulp and paper are among the most critical of all munitions of war. Without pulp for explosives, and paper for myriads of purposes, the war could not be continued.

Continued emphasis is being placed upon the need for economy in the use of paper. The War Production Board has just passed along the information through the Joint Committee on Government Relations of the Commercial Printing Industry that printers should gather information that concerns the manner in which economies have been effected. It is the plan of the WPB to "publicize outstanding examples and methods of paper conservation in commercial printing."

The Graphic Arts Association of Illinois—like other printers' groups—requested its members to supply data for possible use by the WPB. The record of each case of saving paper is to be a separate item and, according to the instructions, should contain the customer's name and line of business; the kind of job and number of impressions on the particular job on which the saving was effected; the total weight of paper that would have been required on basis of prewar standards; the total weight of paper that was actually used; the total weight of paper saved on the job; the manner in which the saving was effected, if by using lighter weight paper, narrower margins, smaller type, elimination of blank pages.

In the bulletin of the printers' group, reminders were passed on to members that "there is no hope being expressed in official circles that there will be an easing of the paper shortage," that if no further cut in paper quotas is made in the early part of 1945, "printers will be fortunate."

Increasing evidence is being furnished by the WPB that violators of restrictions of quotas are being penalized. In

the newspaper field, *The Chicago Sun* is outstanding in view of its pro-administration policies. It was recently cited as a violator of the WPB limitation orders and required to make up in 1945 its unauthorized excess use of paper during 1944. In the book field, Literary Classics, New York City, and Books, Incorporated, Clinton, Massachusetts, were cited as violators, and agreed in a "consent order" to reduce their usage during 1945 by a reported aggregate of 1,042,836 pounds, which means practically a cessation of production during the year.

In Canada, *Magazine Digest* has been put on "short rations" of paper supply during 1945, until its excess use during the past year has been worked off. In consequence, 1,000,000 copies of its February issue will not be produced.

Business papers in the United States have been carrying increased volume of advertising, so surveys indicate, but they have at the same time apparently reduced their use of paper to comply with WPB regulations. The Associated Business Papers, New York City, in a report to members, published the result of a recent survey concerning trim sizes. Of ninety-nine publications participating in the survey, eighty-eight of them reported that they are now trimming their periodicals to 8½ by 11¼ inches or smaller. Presumably, they had all been 9 by 12 inches before the WPB limitations.

Reminders are appearing on posters and in newspapers that waste paper is continually required to supplement the raw material from which pulp is made. Because of limited supplies of wood pulp from which to make paper, the waste paper drives must be conducted with unabated vigor, industry leaders urged.

Canadian papermakers and printers are increasingly using newsprint papers for commercial purposes, which practice has not taken hold in the industry in this country. Some reference to the practice was made at conferences in the technical sessions of the International Association of Printing House Craftsmen held at Niagara Falls, Canada, last July. In an article in the current number of the *Canadian Printer and Publisher*, reference was made to printers' use of newsprint, termed the "economy child of the paper mills which is doing commendable wartime duty for its top-hat brothers, coated an S. and S. C."

Specific instances of newsprint usage are cited. Jobs in three and four colors are not unusual, while two-color jobs are printed extensively. In cases where 100- and 120-line halftones are to be used, the newsprint is coated so that the cuts can be printed with clarity and some degree of beauty. The Government itself is encouraging the use of newsprint by printing official orders on it where large scale distribution is essential. Printing inks must be used with discretion, and press speeds must be lowered somewhat. To compensate for lack of snap and firmness which characterize the better grades of printing

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papers, users of newsprint have utilized french folds, or have increased the size of their direct mailing pieces to attract attention. Many of the colorful pieces are done by the offset process.

Positive friendship of the American people is desired for the paper industry by the public relations committee of the Salesmen's Association of the Paper Industry, whose report has just been pub-

## GIEGENGACK THANKS PRINTERS

Augustus E. Giegengack, the Public Printer of the United States, formally expressed appreciation of the war work done by Publishers Printing Company, New York City, at a meeting of the employees of that establishment held December 16. Mr. Giegengack presented to the president of the company, Sampson

work, should also have a share of the praise.

"Our job is not finished; we must continue our mutual effort. And we must bear in mind that if a task well done advances our cause, any delay for which we are responsible handicaps our total war effort in the same proportion. I am confident that during the New Year, the record of the Publishers Printing Company will be as good or better than it has been to date.

"It is a pleasure for me as Public Printer of the United States to offer you my congratulations for the excellence of your performance."

President Field, making his acceptance speech, congratulated the employees present for their cooperation in making the receipt of the token of appreciation possible. He stressed the idea that printed matter was a munition of war and for that reason orders from the Government Printing Office were given priority over civilian printing.

Robert J. Erler, superintendent of the plant, was master of ceremonies.

## EXPEDITE WAR PRINTING

Carrying out the recommendations of a special committee headed by Harold M. Davis, president of Davis, Delaney, the New York Employing Printers Association has set up facilities to expedite the Government printing produced by its member firms.

At its headquarters offices the association is preparing a list of all the letterpress and pamphlet binding facilities in the New York City area, as well as of all Government orders under contract or in production, including those originating directly from the Army, Navy, and other agencies, as well as the Government Printing Office. This information will help the association advise the Government and its agencies as to what plants may be best fitted to turn out war printing promptly at any particular time.

As part of the plan, all graphic arts plants in the area are being asked to cooperate in the compilation of data as to the plant facilities and war work on hand, whether requested by the association or by any Government agency, and to keep the association informed of any available plant capacity that could possibly be used for Government printing and binding.

The association is also asking the cooperation of the Government Printing Office in securing urgently needed replacements and repair parts for machinery, and in designating someone to work with the association in allocating and placing GPO work to the best advantage, and then assisting in expediting production when the work is placed.

The decision to set up these facilities grew out of a meeting of New York printers early in December at which Public Printer A. E. Giegengack pleaded for more and prompter production of Government printing in the area. The feeling was expressed at the meeting that the production of war printing in the area would be improved by a competent coordinating body.



**FOR BETTER SERVICE:** Tell your mail department that postal clerks read up, not down. Don't write special delivery or air mail above address. Place all instructions under the name of the city.

**GOING UP:** Here are some figures showing the increased use of air mail since 1940. They would indicate that lightweight papers are going to play an important part in the future of letterhead printing. In 1940 the number of pieces per pound were 30; in 1943 the figure had jumped to 50. Here are the statistics:

1940—	33 million pounds of mail sent by air
1941—	43 " " "
1942—	67 " " "
1943—	114 " " "

**BAMBOO FOREST:** In the State of Georgia there is a cultivated forest of bamboo. At present the bamboo is converted into paper and paper boxes. When the paper shortage is over the bamboo will be converted into textiles.

**GOVERNMENT TEST:** The Treasury has recently issued two new batches of One Dollars Bills... one with a large red "R" between the face of Washington and the seal; the other with the letter "S." The "R" lot uses regular paper; the "S" lot uses a new special paper. Time of redemption will show which wears best.

**A PAPER BRIBE:** We recently saw hitchhiking sailors waving boxes of facial tissues at passing motorists as an inducement to give a ride. From the number of cars stopping apparently the paper bribe was effective.

**A MERGER:** At the convention of the United Typothetae of America in Cleveland recently UTA's management committee accepted the recommendation of the organizing committee to merge the government and public relations activities of UTA with the Joint Committee on Government Relations of the Commercial Printing Industry. Unification of the efforts of these two bodies will be brought about to handle all public relations and government relations matters for the commercial printing industry. After this is attained, other national organizations and process groups will be invited to join.

**RAINBOW FOR WAR-TORN WORLD:** Orders for color presses already in the hands of press manufacturers are reported to be unusually large. Color in books, publications, in every type of printed matter, is something that can stimulate and hearten the war weary.

**FEW ILLITERATES:** An important paper market come post-war will be Argentina, a nation whose people are literate to a much higher degree than in any other Latin-American country, and where the publishing business flourishes to the point where the country is South America's greatest consumer of paper.

**PAPER WARFARE:** During the past year night-flying Fortresses have dropped psychological warfare leaflets over occupied Europe at the rate of nearly 2,000 each minute. The total number of leaflets dropped was 908,000,000, and they weighed 1,700 tons.

Odd paper news is passed on by publication of Zellerbach Paper Company, San Francisco

lished and is to be submitted to the various group meetings of top executives of the industry to be held in New York City next month. In the report, it is proposed that the entire industry adopt a public relations policy that shall seek to "capture and retain the friendship and good will of the public."

To attain this end, it is suggested that the public be educated to appreciate the essentiality of the paper industry which is stated to be the "sixth largest in volume of sales, and not only gives employment directly to millions of men and women but also supports employment in every other industry."

R. Field, a framed copy of his letter of congratulations. The text of the letter follows:

"The United States Government Printing Office extends to you its thanks for the services you have performed, the assistance you have rendered, and the cooperation you have shown in the year now drawing to a close.

"The War Department, the Navy Department, and other war agencies of the Government tell me repeatedly of the important part printing plays in the activities and successes of our armed services. I think therefore, that it is only fair that you, having shared the

## PENALIZED FOR WAGE INCREASE

How an unauthorized increase of five cents an hour in wages caused a lithographer to be penalized, is related in a bulletin issued by the newly organized Graphic Arts Association of Michigan, of which Cy Means is secretary-manager. Here is the story:

"Calvert Lithographing Company, one of our most particular members in matters relating to government regulations, had a call from a WLB investigator recently. In checking over payroll records, one single instance of unauthorized increase was discovered, which, through a clerical error, had been entered before WLB approval, but subsequent to the time a collective bargaining agreement had been reached.

"Although a very large share of the concern's volume is wartime printing for the Government with almost impossible production requirements in face of an extremely acute shortage of labor—yet, the WLB imposed a \$2,500 sanction against the firm for that unauthorized increase of five cents an hour.

"When we hear members scoff at government regulations, we warn one and all: be very sure you have approval in writing for every increase and for every overtime payment on your payroll.

"The imposition of a sanction means that the total amount earned by the employe may be charged back on your income tax deduction."

## PRINTERS GROUP CHANGES NAME

The Graphic Arts Association of Michigan is the new name of the enlarged organization that has been known as the Typothetae-Franklin Association of Detroit. According to the plan of reorganization, the Association comprises the Letterpress Printers Division, the Bookbinders Division, the Photo-Engravers Division, and the Lithographic Printers Division, and a Mail Advertising Service Division which is now in the process of formation.

Other divisions will include trade composers, paper merchants, and electrotypers. The association will have a board of directors of eleven members, four to represent the letterpress printers division, and one each for the other seven divisions. It is the plan of the management to publish the names of charter members of the state-wide organization as of January 1, 1945. Cy Means, who was secretary-manager of the Typothetae-Franklin Association for several years, serves in the same capacity with the enlarged organization.

## OBSERVES THIRTIETH ANNIVERSARY

Motschall Company, lithographer and printer, Detroit, used its recent thirtieth anniversary celebration as an occasion to let its clientele know about its history, its present plant facilities, its personnel, and show pictures of some of the lithographed and printed products supplied to customers.

The story of the Motschall Company was told, with many pictures, in a 12-page, self-cover booklet, 8½ by 11 inches. John M. Motschall is president of the Motschall Company.

# Levelcoat\* PRINTING PAPERS



## Distributed by

<b>ALABAMA</b> Birmingham.....Sloan Paper Company	<b>MONTANA</b> Billings.....Carpenter Paper Company Great Falls.....
<b>ARIZONA</b> Phoenix.....Zellerbach Paper Company Tucson.....	<b>NEBRASKA</b> Lincoln.....Carpenter Paper Company Omaha.....
<b>ARKANSAS</b> Little Rock.....Arkansas Paper Company	<b>NEVADA</b> Reno.....Zellerbach Paper Company
<b>CALIFORNIA</b> Eureka.....Zellerbach Paper Company Fresno..... Los Angeles..... Oakland..... Redding..... Sacramento..... San Diego..... San Francisco..... San Jose..... Stockton.....	<b>NEW JERSEY</b> Newark.....J. E. Linde Paper Company
<b>COLORADO</b> Denver.....Carpenter Paper Company Pueblo.....	<b>NEW MEXICO</b> Albuquerque.....Carpenter Paper Company
<b>CONNECTICUT</b> Hartford.....The Rourke-Eno Paper Co., Inc. New Haven.....Bulkley, Duntun & Co.	<b>NEW YORK</b> Albany.....Hudson Valley Paper Company Brooklyn.....A. Price & Son, Inc. Buffalo.....Paper Service, Inc. Buffalo.....Union Paper & Twine Co., Inc. New York.....Baldwin Paper Company, Inc. New York.....Bulkley, Duntun & Co. New York.....The Canfield Paper Co. New York.....Forest Paper Company, Inc. New York.....J. E. Linde Paper Company New York.....A. Price & Son, Inc. New York.....Royal Paper Corporation Rochester.....Paper Service, Inc. Syracuse.....Paper Service, Inc. Troy.....Troy Paper Corporation
<b>DISTRICT OF COLUMBIA</b> Washington...Barton, Duer & Koch Paper Co.	<b>NORTH CAROLINA</b> Charlotte.....Dillard Paper Company Greensboro.....
<b>FLORIDA</b> Jacksonville...Knight Brothers Paper Company Miami..... Orlando..... Tallahassee..... Tampa.....	<b>NORTH DAKOTA</b> Fargo.....Western Newspaper Union
<b>GEORGIA</b> Atlanta.....Sloan Paper Company	<b>OHIO</b> Cincinnati.....The Chatfield Paper Corp. Cleveland.....The Petrequin Paper Company Columbus.....The Scioto Paper Company Toledo.....The Ohio & Michigan Paper Co.
<b>IDAHO</b> Boise.....Zellerbach Paper Company	<b>OKLAHOMA</b> Oklahoma City...Carpenter Paper Company Tulsa.....Tayloe Paper Company of Oklahoma
<b>ILLINOIS</b> Chicago.....Berkshire Papers, Inc. Chicago.....Chicago Paper Company Chicago.....Zellerbach Paper Company Springfield.....Capital City Paper Company	<b>OREGON</b> Eugene.....Zellerbach Paper Company Portland.....
<b>INDIANA</b> Indianapolis.....Crescent Paper Company	<b>PENNSYLVANIA</b> Philadelphia.....Paper Merchants, Inc. Philadelphia.....D. L. Ward Company Pittsburgh.....The Chatfield & Woods Co. of Pa.
<b>IOWA</b> Des Moines.....Carpenter Paper Company Sioux City.....	<b>RHODE ISLAND</b> Providence.....Carter, Rice & Company Corp.
<b>KANSAS</b> Topeka.....Carpenter Paper Company Wichita.....Western Newspaper Union	<b>SOUTH CAROLINA</b> Greenville.....Dillard Paper Company
<b>KENTUCKY</b> Louisville.....The Chatfield Paper Corp.	<b>TENNESSEE</b> Chattanooga.....Bond-Sanders Paper Co. Jackson.....Carroll Paper Company Knoxville.....Southern Paper Company Memphis.....Tayloe Paper Company Nashville.....Bond-Sanders Paper Co.
<b>LOUISIANA</b> Baton Rouge.....Louisiana Paper Co., Ltd. New Orleans.....The D and W Paper Co. Shreveport.....Louisiana Paper Co., Ltd.	<b>TEXAS</b> Austin.....Carpenter Paper Company Dallas..... Fort Worth..... Harlingen..... Houston.....L. S. Bosworth Co. Inc. Lubbock.....Carpenter Paper Company San Antonio.....
<b>MARYLAND</b> Baltimore.....Baltimore Paper Company, Inc.	<b>UTAH</b> Salt Lake City.....Zellerbach Paper Company
<b>MASSACHUSETTS</b> Boston.....Carter, Rice & Company Corp. Worcester.....Charles A. Esty Paper Company	<b>VIRGINIA</b> Richmond.....Cauthorne Paper Company
<b>MICHIGAN</b> Detroit.....Seaman-Patrick Paper Co. Grand Rapids.....Carpenter Paper Company	<b>WASHINGTON</b> Seattle.....Zellerbach Paper Company Spokane..... Walla Walla..... Yakima.....
<b>MINNESOTA</b> Duluth.....John Boshart Paper Company Minneapolis.....Stilwell-Minneapolis Paper Co. St. Paul.....E. J. Stilwell Paper Co.	<b>WISCONSIN</b> Milwaukee.....The Bauer Paper Company
<b>MISSOURI</b> Kansas City.....Carpenter Paper Company St. Louis.....Beacon Paper Company St. Louis.....Shaughnessy-Kniep-Hawe Paper Co. St. Louis.....Tobey Fine Papers, Inc.	

# KIMBERLY-CLARK CORPORATION

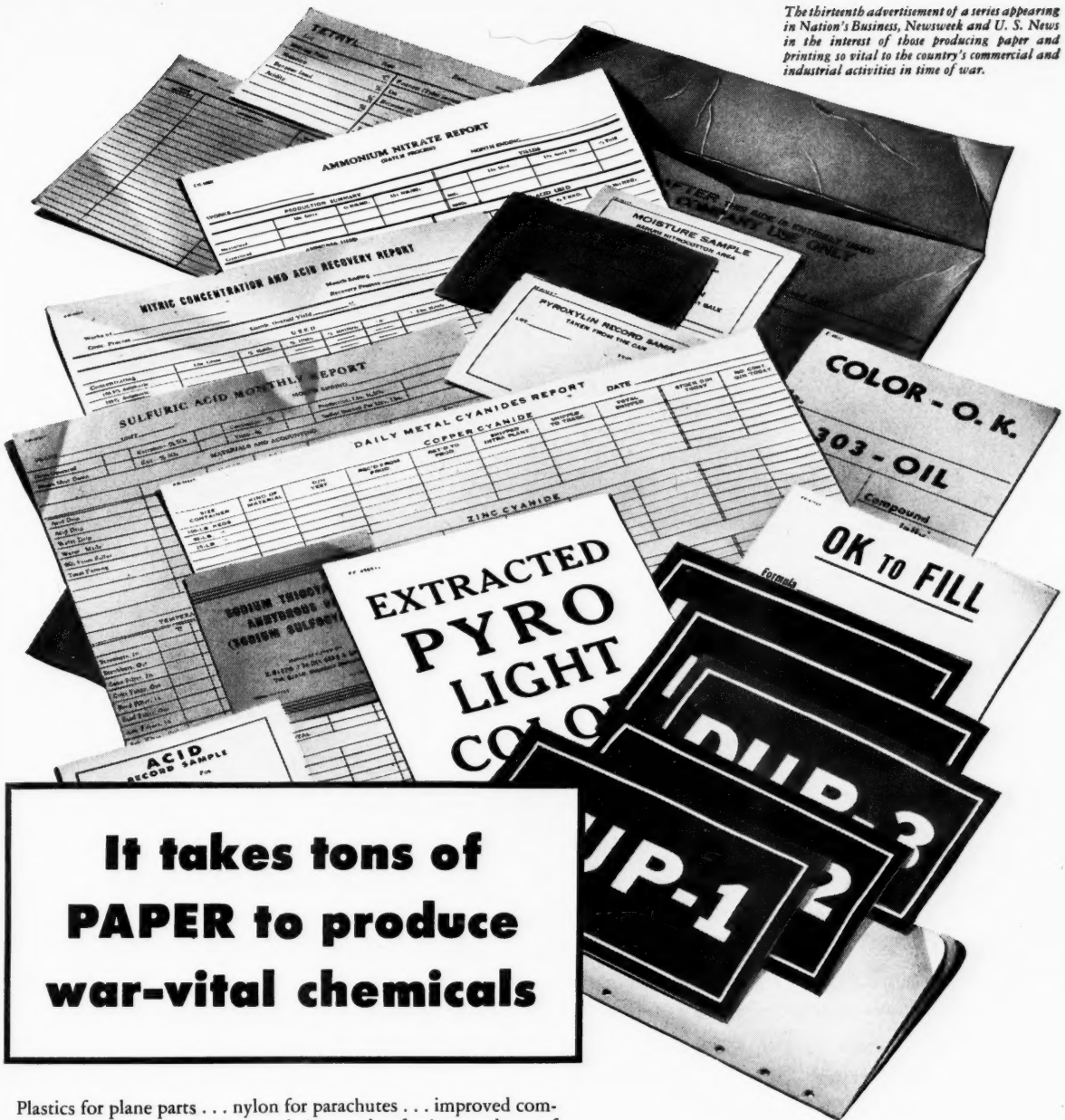
Established 1872 • Neenah, Wisconsin

122 E. 42nd St., New York 17 • 8 S. Michigan Ave., Chicago 3 • 155 Sansome St., San Francisco 4

TRADE MARK

THE INLAND PRINTER for January, 1945

The thirteenth advertisement of a series appearing in Nation's Business, Newsweek and U. S. News in the interest of those producing paper and printing so vital to the country's commercial and industrial activities in time of war.



## It takes tons of PAPER to produce war-vital chemicals

Plastics for plane parts . . . nylon for parachutes . . . improved compounds for explosives—these and thousands of other products of chemistry are needed to win the war. And paper plays a vital role in their production.

Directing the chemical industry are hundreds of silent "supervisors"—the paper laboratory reports, sample slips, instruction tags, and labels.

"Keep your powder dry." This old military adage is made a reality by special wrapping and lining papers that protect shipments of T.N.T. and other explosives.

In manufacturing over 5,000 products, the chemical industry requires paper for thousands and thousands of different uses. Indeed, paper is an essential to the "industry which serves all industry."

# KIMBERLY CLARK

## CORPORATION

NEENAH, WISCONSIN

*Levelcoat*\* PAPERS

**Trufect**\* For highest-quality printing

**Multifect**\* For volume printing at a price

Kimberly-Clark also make Economy and Recondite cover; Regent bristol; Kimray school papers

A PRODUCT OF  
**Kimberly  
Clark**  
RESEARCH

**SAVE WASTE PAPER**—Paper is a vital war material. It is the duty of every American to make full use of each piece—to save all waste paper and have it collected regularly.

\*TRADE MARK

Please Mention THE INLAND PRINTER When Writing These Advertisers

71



**W**e can all see with the naked eye that the Payroll Savings Plan provides the most stable method of war financing. Analyze it under the X-ray of sound economics and other important advantages are evident.

A continuous check on inflation, the Payroll Savings Plan helps American Industry to build the economic stability upon which future profits depend. Billions of dollars, invested in War Bonds through this greatest of all savings plans, represent a "high level" market for postwar products. Meanwhile, putting over Payroll Savings Plans *together* establishes a friendlier re-

lationship between management and labor.

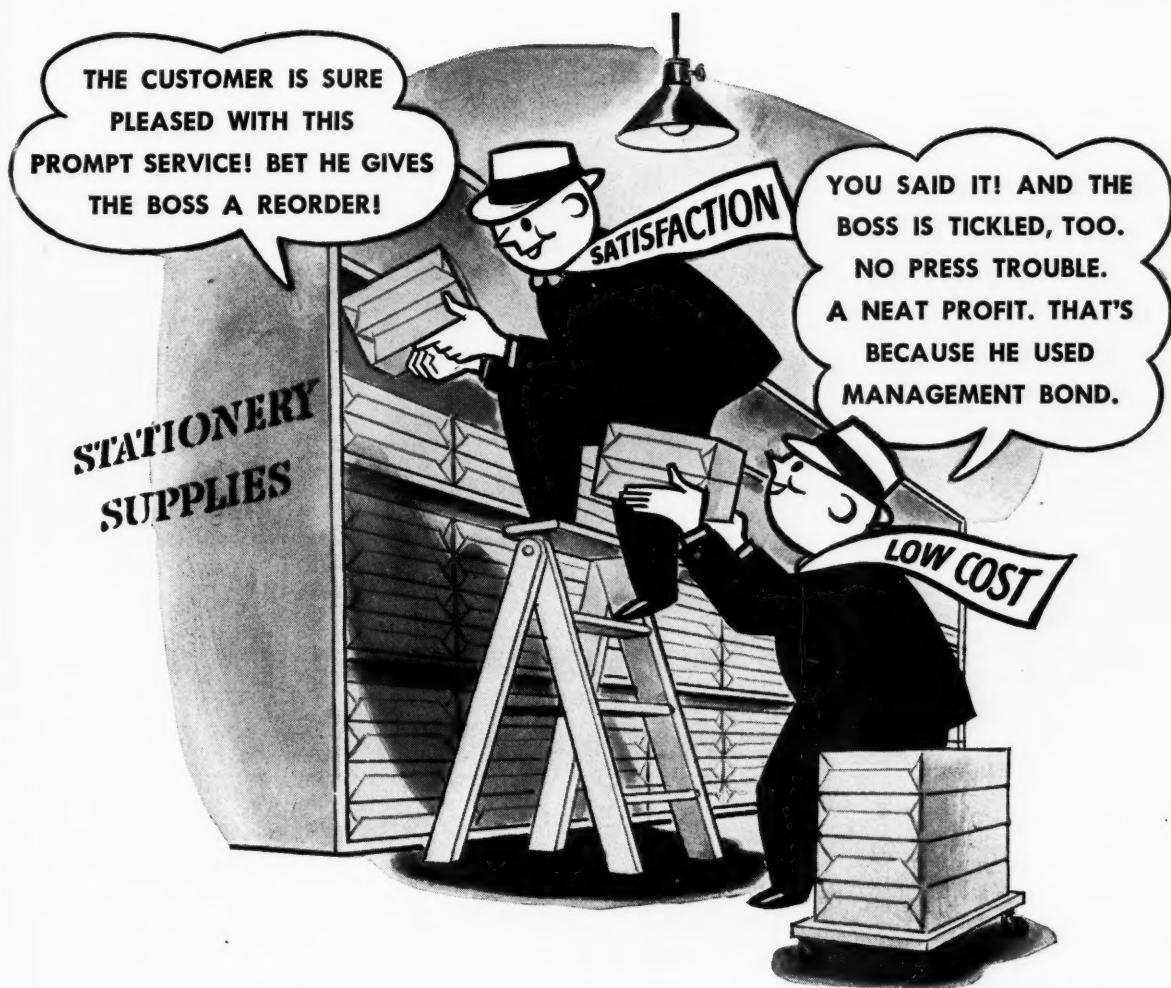
To working America the Payroll Savings Plan offers many new and desirable opportunities. Through this systematic "investment in victory," homes, education for their children and nest eggs for their old age are today within the reach of millions.

The benefits of the Payroll Savings Plan to both management and labor are national benefits. Instilling the thrift principle in the mind of the working men and women, the Payroll Savings Plan assures their future security—and is a definite contribution to the prosperity of postwar America!

*The Treasury Department acknowledges with appreciation the publication of this message by*

## THE INLAND PRINTER

*This is an official U.S. Treasury advertisement prepared under the auspices of Treasury Department and War Advertising Council*



**"Delivered on time. Printed right. Priced right."** When your customer says that about his job, your reorder usually takes care of itself.

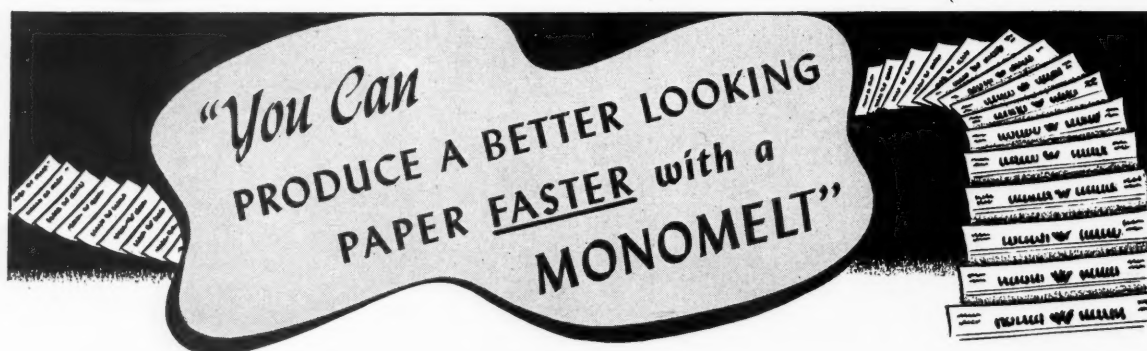
With Management Bond, the watermarked Hammermill product, you deliver on time because it's uniform—fast and trouble-free on your presses. You can print it right and price it right because Management Bond is made for work where good printing at low cost is essential.

It is a sturdy paper, too, with the strength and body to give dependable service in your customer's business. You will find that it pays a double profit—one profit when

you print the job, the second profit when your satisfied customer reorders later.

Management Bond is available through your Hammermill Agent in white or colors, in standard weights and sizes. Hammermill Paper Company, Erie, Pennsylvania.





## Say Printers and Publishers

In this statement—backed by the 20 year history of the Monomelt System—you have a fundamental objective of the printing and publishing industry.

You *must* produce clean, crisp uniform printing that attracts the reader. You *must* bring advertising copy out in sharp, distinctive type to please the advertiser. You *must* race against the clock all the time.

The Monomelt System smooths and speeds the work of the composing room. It helps prevent

bedlam at press time by preventing corrections needed for broken slugs, illegible type and spoiled mats. And Monomelt sharply reduces "down time" of casting machines.

Savings average ½ hour per day per casting machine from this item alone.

Monomelt makes sure that type is cast exactly as it was *designed*. It keeps type metal, and typography at their best—and adds to your composing room's efficiency.

WRITE TODAY FOR DETAILS

**MONOMELT COMPANY** 1611 POLK STREET N. E. MINNEAPOLIS

*The tympan  
with calipered uniformity*

Ton Tough's unvarying uniformity across the sheet and throughout the roll means precision make-ready and greater press production. Its great strength stands up under long runs and continuous poundings. Other high quality printers papers by Central are tag, water repellent sign, manifold, die wipe and offset.



**TON  
TOUGH  
TYMPAN**

CENTRAL PAPER COMPANY INC.  
2456 Lakeshore Drive • Muskegon, Michigan

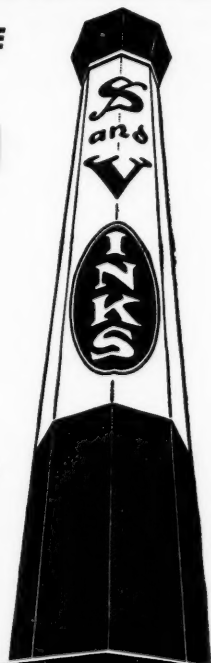


KEEP IN THE RACE  
WITH

**CHAMPION  
BLACKS**

- ★ Champion Halftone
- ★ Champion Super
- ★ Champion Book

As well known in the printing trades as are the heroes of fiction and fact—our Champions are champions in fact, not fiction. Prove to yourself their dependable performance.



**Sinclair and Valentine Co.**

MAIN OFFICE AND FACTORY: 611 WEST 129TH STREET, NEW YORK, N. Y.

Atlanta Boston Cleveland Detroit Jacksonville Los Angeles New York Philadelphia  
Baltimore Charlotte Dallas Havana Kansas City Miami New Haven San Francisco  
Birmingham Chicago Dallas Dayton Kansas City Miami New Orleans Seattle



BUY WAR BONDS

## ONE DAY'S PRODUCTION

### THE MORE POPULAR BRYANT BRANDS

#### COATED

**CELLUGLOSS** — C2S Enamel; C1S Enamel  
**IMPERIAL** — C2S Enamel  
**BRYFOLD** — C2S Enamel; C2S Cover  
**PLIABLE** — C2S Enamel; C2S Cover  
**MILHAM** — C2S Enamel; \*C2S Offset Enamel;  
 \*C1S Litho (Gloss Ink)  
**SUNRAY** — C2S Enamel; \*C1S Litho; \*C1S  
 Litho (Gloss Ink)  
**BRYCOAT** — C2S Enamel  
**FEATHERWEIGHT** — C2S Enamel

#### UNCOATED

**IMPERIAL** — Bible; Manifold  
**BRITISH OPAQUE**  
**DE SOTO** — English Finish; Super; \*Litho Ma-  
 chine Finish; \*Litho Super; \*Litho Duplex  
 Super; \*Offset  
**BRYANTIQUÉ** — Eggshell  
**BRYTONE** — English Finish; Super; \*Litho Ma-  
 chine Finish; \*Litho Super  
**ROCKET** — \*Offset  
**SUNBEAM** — English Finish; Super; \*Litho Ma-  
 chine Finish; \*Litho Super; Eggshell  
**BRYANTEER** — English Finish; Super; Eggshell

The availability of these grades is restricted,  
 in some cases by war conditions.

\*Designed for top performance on offset presses

Working at full capacity, Bryant's produc-  
 tion on its seven machines is equivalent to  
 a sheet of paper fifteen feet wide that  
 would reach from Kalamazoo to New York.

Such capacity, backed by nearly fifty  
 years of producing "fine papers for fine  
 printing" for letterpress, offset or roto-  
 gravure is something to remember when  
 planning your postwar program of business  
 expansion.

# BRYANT

## PAPER COMPANY

KALAMAZOO 29F, MICHIGAN

CHICAGO SAN FRANCISCO NEW YORK



## FOR SHIPMENTS REQUIRING WATERPROOF LABELS

### *Suggest* **SOLSEAL** GUMMED LABEL PAPER

● For labeling overseas packages . . . for labeling any shipments on which water resistant labels are required . . . suggest SOLSEAL Water-Resistant Label Paper.

Made of 60 lb. Kraft, SOLSEAL is not only water-resistant, but will withstand the effect of heavy humidity . . . even actual immersion in water, as well as temperature extremes. It adheres firmly to fiberboard containers, to glass, and some metals. Write at once for complete details and samples of McLaurin-Jones Solseal Label Paper.

### **McLAURIN-JONES CO.**

304 MacLAURIN ST., BROOKFIELD, MASS.

Offices: New York Chicago Los Angeles

### **AFTER VICTORY . . . NEW PAPERS AND NEW PRODUCTS**

We are fully as anxious to get going on our post-war plans as you are on yours. McLaurin-Jones technicians have completed plans for new paper products about which we are quite enthusiastic. We think they are going to be winners for us and for you. And we are getting all set to move swiftly and surely once Victory is ours! Thus do we hope to merit an even greater share in your plans for the future. The paper processing and converting "know how" we have acquired prior to and during the war make the winning combination that will keep for McLaurin-Jones the same leadership in its field post-war as it enjoyed for so many years before the war.

## **HIGH-SPEED JOB BLACK INK**

No. 21415 (BK10306AD)

THE BLACK INK THAT YOU HAVE BEEN LOOKING FOR, FOR A LONG TIME FOR MANY REASONS.

- No. 1.** It sets immediately on paper.
- No. 2.** It does not dry on the press within a week.
- No. 3.** It does not skin in can.
- No. 4.** It is about 10% bulkier than any other Black Ink.
- No. 5.** And possibly not the least reason is the price of it, which is 75c per lb. in 5 lb. lots, in one pound cans, delivered. Check accompanying the order. A single pound, \$1.00.

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*TRIANGLE INK and COLOR Co. INC*

*Manufacturers of Fine Litho & Printing Inks for All Purposes*

26-30 FRONT STREET, BROOKLYN 1, N. Y.

SERVICE OFFICES: 618 WALNUT ST., ST. LOUIS 2, MO.  
305 E. 45TH ST., NEW YORK 17, N. Y.



If you're thinking about offset, you'll want this booklet. It was prepared as a step-by-step operating manual for the platemaker, by the leading lithographic chemical house. If followed, it will give you better plates at lower cost. To produce good offset, you need good plates; this booklet will help. Send for it today, on the coupon.

**LITHO CHEMICAL  
& SUPPLY CO., Inc.**

63 PARK ROW, NEW YORK 7



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Litho Chemical & Supply Co., Inc., New York  
We're interested in offset. Send us your booklet, without charge or obligation.

Name \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
Title \_\_\_\_\_

IP



## LOOK IN YOUR *Letter Files!*

When your morning mail comes in what becomes of the envelopes? If they go from the wastebasket to the incinerator or city dump you can't be thinking of your own interest, the nation's and the army's interest. They are a valuable national resource and can be made into new paper or cartons and boxes, in all of which there is a shortage. Save them in a bin or a bag and phone the waste paper man. He'll put them

to work and pay you something, too. Then think of your letter files. How many of the letters accumulated there are worth saving? Mighty few of them will ever be read again. They are just dead wood. Clean out your old files. Letterheads make good paper stock. "Not worthwhile," said the fellow whose thinker wasn't really working. Just multiply what you salvage by millions and see if the paper shortage isn't relieved.

### THE BECKETT PAPER COMPANY

*Makers of Good Paper in Hamilton, Ohio, Since 1848*

*When Writing to Advertisers Please Mention THE INLAND PRINTER*

# Print **EASILY** on Those Difficult Coatings



● With 33 Ink Conditioner—reproduction is made comparatively easy on those difficult stock grades.

Whether presswork involves letterpress or offset, danger of lifting the surface of the paper while running is avoided. Picking of soft-coated enamels, hard-finish papers and book stock is prevented. Money-wasting re-runs due to pock-marked halftones that look like snow-storm scenes, can be eliminated. No ink-loosened lint or granules—no filling of press working-parts.

33 Ink Conditioner relieves tension between ink and paper, and eliminates excessive tackiness, loosening of the binders and plasticizers. Try 33 on your next enamel stock job and enjoy satisfying results. The test will prove the point.

Write for "To the Pressman" an interesting leaflet on uses and advantages of 33 ink conditioner.

## 100% Guarantee

**8 LB. TRIAL ORDER** If our Ink Conditioner does not satisfy you completely, return the unused portion at our expense.

"33" (letterpress) "0-33" (litho and multilith).

Los Angeles • San Francisco • Dallas • Houston • Oklahoma City • Miami  
Orlando • Tampa • Jacksonville • Tallahassee • Charlotte • Knoxville  
Atlanta • Wilkes-Barre • Milwaukee • St. Louis • Kansas City • Denver  
Cincinnati • Dayton • Hartford • Toronto • Montreal • Honolulu

**Central** COMPOUNDING COMPANY  
1715 North Damen Avenue, Chicago, Illinois  
IN CANADA—LES CANADIEN FINE COLOR CO. LTD., TORONTO

# FAMED for DEPENDABILITY *the Country over!*



To assure trouble-free press feeding and distinctive label and sticker jobs, discriminating printers have for years made the use of TROJAN "Super-Flat" Gummed Papers "standard practice." TROJAN "Super-Flats" are famed the country over for their superior printing surface and freedom from curl... qualities that make label and sticker printing surprisingly free of headaches.

**THE GUMMED PRODUCTS COMPANY**

OFFICES • TROY, OHIO • MILLS

DISTRIBUTORS IN PRINCIPAL CITIES

"When you think of gummed products, think of GUMMED PRODUCTS!"



**BOY, WAS I SMART  
WHEN I BOUGHT A  
*Sterling*  
BASE SYSTEM!**

At a time like this, an investment in quality really begins to pay extra dividends. My Sterling Toggle Base is made of semi-steel for long life... which means that if I clean base sections and hooks regularly and protect them adequately when they're not in actual use, I can count on my present base system's serving me dependably for the duration.

**THE PRINTING MACHINERY COMPANY**

436 COMMERCIAL SQUARE • CINCINNATI, OHIO

23 EAST 26th STREET • NEW YORK CITY

"Now here's an Idea Kit with ideas that *really* Sell Printing!"



GET A FREE COPY FROM YOUR  
EASTCO MERCHANT

**Y**ou're going to find a lot of new ideas . . . timed to your customers' needs *right now* . . . in this new Eastco Idea Kit.

Sound ideas that show your customers how to travel their territories without leaving their desks. Ideas that sell your customers on selling themselves . . . *in person* . . . by personal letters. For next to a personal call, nothing sells like a letter. A friendly letter that talks intimately. A reassuring letter that says, man-to-man, "please be patient . . . we're sorry, but remember, we're doing our best." A persuasive letter that sells . . . and

*keeps sold* . . . a name, a product or a service.

People remember letters like that . . . remember your customers when the time comes to buy their new products.

These are the selling sentences customers are *waiting* to hear! And you will find other sound ideas in this Kit that help you sell letters that sell printing — with envelopes-to-match.

Ask your Eastco Paper Merchant for a copy. . . . For better letterheads and better letters, use watermarked ATLANTIC BOND . . . the paper that lets customers speak more effectively for their money!



ATLANTIC BOND for Better Letterheads and Better Letters

A PRODUCT OF  
**EASTERN CORPORATION**  
BANGOR, MAINE

SALES OFFICES: NEW YORK, BOSTON, WASHINGTON, CHICAGO, NEW ORLEANS

*for Best Results*

Please Mention THE INLAND PRINTER When Writing These Advertisers

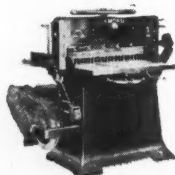
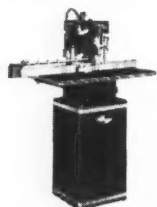


# CHALLENGE ★ FOR '45 ★

**MAKE THIS THE VICTORY YEAR**

*We, at The Challenge Machinery Company with the New Year, renew our pledge to the Graphic Arts Industry— "Machinery you can rely on to do its job thoroughly, speedily and profitably—as in the past."*

Our customers of the past fifty-one years have chosen Challenge equipment with confidence ... and we shall see to it that this confidence is never violated. Only tested products will be presented to the trade.



★  
IF IN THE MARKET FOR  
ANY OF THE FOLLOWING  
DEPENDABLE EQUIPMENT  
Write Today for Complete  
Data and Prices . . . . .

Priorities, of course are needed  
on some items.

Paper Drills  
Paper Cutters  
Paper Punches  
Plate Base Equipment  
Imposing Surfaces  
Storage Cabinets  
Iron Furniture  
Quoins and Keys  
Galleys

★  
BUY WAR BONDS

**THE CHALLENGE MACHINERY CO.**  
GRAND HAVEN  MICHIGAN

## HELP! 3 WAYS TO MAKE NUMBERING MACHINES LAST!

- ① Inspect regularly after each run.
- ② Always keep clean and properly oiled and adjusted.  
Or . . .
- ③ Roberts big Service Department will recondition—any make—for you. But . . . When replacing worn-out machines, insist on ROBERTS with all these advantages: Positive-action Direct Drive; Low Plunger; large Main Spring welded steel Plunger Guide Pins; Steel Case and Staple Release for plunger; Double Wire Spring straddles the unit retaining pawl; improved Drop Cipher.



Buy Model 27 . . .  
5-Wheel, \$12.  
Less \$7<sup>20</sup> each  
40% net

Or Model 28 . . .  
5-Wheel, \$14.  
Less \$8<sup>40</sup> each  
40% net

Roman or Gothic style; forward or backward action.

**ROBERTS NUMBERING MACHINE CO.**  
694-710 Jamaica Ave. Brooklyn, N. Y.



*Precision*

## PAPER KNIVES

- 1 Perfected .002" concave bevel—making for extra sharpness without weakening edge.
- 2 "Straight as a die" trimming—less than .001" variance throughout length of cut.
- 3 Heat-treated by a special SWW process to combine hardness with toughness—to give maximum number of cuts between grindings.
- 4 Furnished as standard equipment on many of America's finest Paper Trimming Machines for more than 60 years.

For Quotations Write

**SIMONDS WORDEN WHITE CO.**

603 NEGLEY PLACE • DAYTON, OHIO

Which paper for FINE

LETTERHEADS?



**TODAY'S ONLY ANSWER**  
... *All-Rag!*

HERE'S PROOF AT A GLANCE

**Free**  
**COMPARISON KIT**

... for you and  
your preferred prospects



Always the number one paper for fine letterheads, today *all-rag* is the *only* distinguished choice! For as you know, today many non-rag and part-rag papers tend to be gray and dingy — due to wartime shortages of bleaching chemicals. Only *all-rag* paper, such as Masterline Anniversary Bond, is just as clean, crisp, white, permanent and impressive as before the war! Yet Anniversary Bond . . . made entirely from new, clean cotton cuttings . . . costs the user only  $\frac{1}{5}\text{¢}$  more per letter than 25% rag-content stock.

Increase your immediate profits — make post-war quality sales easier to get — by prescribing *all-rag* Anniversary Bond right now as the sure cure for wartime "letterhead-aches." Nationally advertised in selected consumer magazines reaching almost 100,000 of America's top-ranking executives.

FREE . . . Fox River's unique "See for Yourself" comparison kit! Visual proof, at a glance, why now is the time to "grade up" from non-rag or part-rag papers *all the way to ALL-rag!* Write today for your free copy . . . and extra copies for your preferred prospects.

FOX RIVER PAPER CORPORATION 409A South Appleton Street, Appleton, Wis.

*Fox River*

#### PAPERS FOR BUSINESS

ANNIVERSARY Ledger and	
Onion Skin - - -	100% rag
OLD BADGER Bond and	
Ledger - - - - -	75% rag
ENGLISH Bond and	
Ledger - - - - -	50% rag
DICTATION Bond, Ledger,	
Onion Skin - - -	25% rag
DICTATION Tru-Opaque	
Bond - - - - -	25% rag

*All-Rag* ... ONLY



MORE PER LETTER

**ANNIVERSARY BOND**

A FOX RIVER PAPER

When Writing to Advertisers Please Mention THE INLAND PRINTER

*Hammond*  
OF KALAMAZOO

*Glider*  
ACCURACY



An accurate saw is a real time saver. It speeds make-up and lock-up. The Hammond Glider provides the greatest lasting accuracy ever built into a saw. Plan on one for postwar. It will more than pay its way.

*Hammond*  
Machinery Builders  
INC.

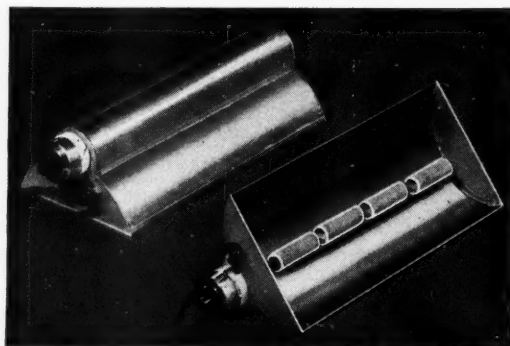
1616 Douglas Avenue • Kalamazoo 54, Michigan  
Eastern Branch: 71 West 23rd St., New York 10, N. Y.

## CHARACTER

Fine character in a person or a product inspires confidence... Character is one of the qualities that, for 141 years, has been responsible for the popularity of Johnson Inks.

CHARLES *THE* Johnson AND COMPANY  
GOOD INKS SINCE 1804

Philadelphia • New York • Chicago • Boston • St. Louis • Cleveland  
Detroit • Baltimore • Kansas City • Pittsburgh • Atlanta • Dallas



FOR PRODUCTION AND PROFIT

## THE DOYLE *Open Glow* INFRARED DRYER

(THE DOYLE ELECTRIC SHEET HEATER)

For all makes of printing presses and folding machines. Dries ink quickly. Higher speeds, faster deliveries, more jobs. Saves time waiting to back up; saves slip-sheeting. No static, rapid handling; perfect jogging, less spoilage. No flames: less fire hazard, purer air... The Doyle Infrared Dryer is standard equipment on well known presses; has been used successfully for many years. Substantial, efficient, finest materials and workmanship.

GET OUR DESCRIPTIVE LITERATURE

### THE J. E. DOYLE COMPANY

MANUFACTURERS OF DOYLE VACUUM SHEET CLEANER, DOYLE'S  
SETSWELL COMPOUND, DOYLE'S LIQUID STATIC DESTROYER.

1224 WEST SIXTH STREET • CLEVELAND 13, OHIO

BETTER PRINTING • MORE PROFIT

# The Printing Press

*"created a whole new democratic world"*

He who first shortened the labour of copyists by device of Movable Types was disbanding hired armies, and cashiering most Kings and Senates, and creating a whole new democratic world: he had invented the art of printing.

—THOMAS CARLYLE

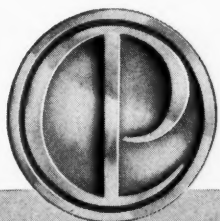
**Y**ES, the art of printing helped immeasurably in "creating a whole new democratic world." That art is fighting to maintain democracy because free peoples are informed peoples. Today, as in centuries past, the printing press is the principal medium of disseminating information. So guard your printing presses well until the battle for freedom is won.

★ ★ ★ ★

Chandler & Price facilities are devoted to the production of materiel for war and to the manufacture of printing machinery only upon government approval, but our service and parts departments will spare no effort to help you keep your C&P presses and cutters in operation.

To insure maximum service from Chandler & Price equipment:

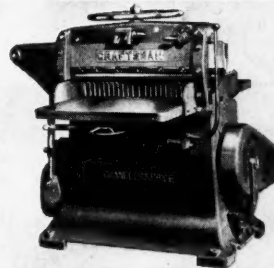
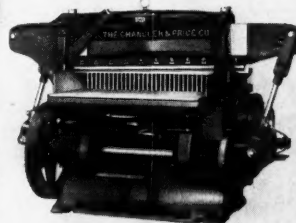
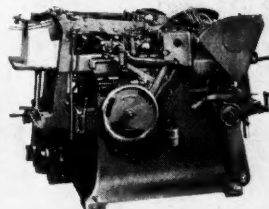
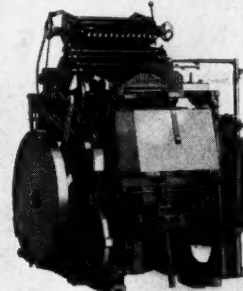
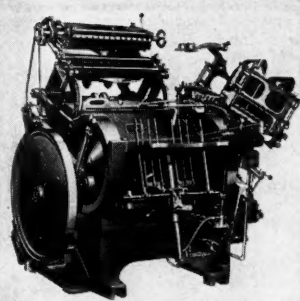
1. Operate it carefully. Avoid careless handling.
2. Keep machines clean.
3. Lubricate often with clean lubricants.
4. Inspect working parts daily for proper adjustment, for loose connections, and for correct operation.
5. Repair or replace worn parts promptly.
6. Anticipate your need for repairs or parts to avoid costly delays.
7. Feel free to consult us for advice and suggestions on how to get the most out of your equipment.



## THE CHANDLER & PRICE COMPANY

CLEVELAND, OHIO

*Builders of Printing Equipment for more than 50 years*

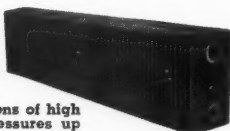


**INSTALL HEATING EQUIPMENT  
NOW.. THAT WILL LAST FOR YEARS**



## GRID UNIT HEATERS

will last as long as the pipes  
furnishing steam to them. And  
here's why—



★ One piece construction heating sections of high  
test cast iron that withstand steam pressures up  
to 250 lbs. (patented) . . .

★ No soldered, brazed, welded or expanded connections to become  
loose or develop leaks . . .

★ No electrolysis to cause corrosion, breakdowns, leaks, or heating  
failures.

Many plants have operated GRID Unit Heaters continuously for  
13 years or more—without maintenance. It's the materials of con-  
struction that make the difference, so why not install heating  
equipment that will last not for this year—but for years? Com-  
plete information upon request.

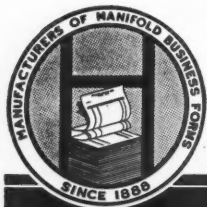
D. J. MURRAY MANUFACTURING CO.  
WAUSAU, WISCONSIN

**GRID**

## One-Time

## CARBON PAPER

Whether it's BLACK, for Machine writes, or  
BLUE, for hand writes, HANO One-Time Car-  
bon has found instant acceptance from all pro-  
fit minded printers. If you make any one-time  
carbon forms in your plant your customers will  
like the readability of copies from HANO  
One-Time Carbon paper.



WRITE FOR SAMPLES  
AND PRICES TODAY

**PHILIP HANO COMPANY**  
INCORPORATED  
HOLYOKE, MASS.

All You Do Is

## LOOK

... In the **FRANKLIN PRINTING CATALOG**  
AND THERE IS THE VALUE YOU SEEK

Yes, it's that fast and easy! Instead of going  
through the usual routine of assembling and  
figuring costs, you turn to the right page in the  
CATALOG and put your finger on a figure that  
represents the total valuation. The CATALOG  
pages are completely indexed so there is no  
fumbling or loss of time.

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practical Porte Service — a  
system of valuing jobs that  
thousands of successful print-  
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accept the trial order plan.



**PORTE PUBLISHING COMPANY**  
Salt Lake City 5, Utah

## ENGDAHL BINDERY EDITION BOOK BINDERS

"Books Bound by Us Are Bound to Satisfy"

1056 West Van Buren St., Chicago, Ill.

Telephone Monroe 6062

## INKS

FOR SHARP IMPRESSIONS  
in Litho-Offset and Printing  
FOR METAL DECORATING

Get Varnishes and  
Dryers, too, from **Gaetjens, Berger & Wirth, Inc.**  
35 YORK ST., BROOKLYN, N. Y., • 538 S. CLARK ST., CHICAGO

PAPER CONDITIONING EQUIPMENT  
HUMIDIFYING EQUIPMENT  
PUNCHING MACHINES  
PERFORATORS AND ROUND  
CORNERING MACHINES

[ SPECIAL EQUIPMENT ]  
BUILT TO ORDER

**SOUTHWORTH MACHINE CO.**

30 WARREN AVENUE • PORTLAND 5, MAINE



# PAPER

## *does a Job on the Automotive Front*

One of the most tremendous necessities of War—as well as Peace—is transportation. Paper is vital to transmitting the printed, typed, or written words, that keep production lines operating efficiently in the great automotive plants.

The War has proved paper to be one of the most critical materials. Paper

mills must continue to do things that they never before even imagined they could do. But out of this pressure of war are coming knowledge and experience. When Peace comes, these will be employed by International to make you even better papers than ever.

SAVE ALL PAPER...BUY BONDS

## *International*



**PAPER COMPANY**

220 E. 42nd ST., NEW YORK 17, N. Y.

**PAPERS FOR PRINTING AND CONVERTING**

When Writing to Advertisers Please Mention THE INLAND PRINTER

85

BUY WAR BONDS

*Now is the Best Time*  
to dispose of your  
surplus machinery

Make way for the latest designed  
equipment when it becomes available

We Are Interested in Buying  
**SINGLE UNITS or COMPLETE PLANTS**

Write or Phone Us Today  
**NORTHERN MACHINE WORKS**

Recognized Dealers Since 1902

Marshall and Jefferson Streets  
**PHILADELPHIA 22, PENNSYLVANIA**

KEEP 'EM FLYING

## THE INLAND PRINTER

Volume 114 \* January, 1945 \* Number 4

PUBLISHED MONTHLY BY TRADEPRESS PUBLISHING CORPORATION

HORACE T. HUNTER, President

JOHN R. THOMPSON, Vice-President and Treasurer

J. L. FRAZIER, Secretary

309 WEST JACKSON BOULEVARD, CHICAGO 6, ILL., U. S. A.

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→10 White Street←

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WAlker 5-3540

**PRINTERS SUPPLY COMPANY**

FORMERLY AT 655 SIXTH AVE., NEW YORK, N. Y.



pocket size  
**COLOR  
GUIDES**

They're easy to carry! Write today for free pocket size editions of IPI Letterpress Color Guide, IPI Offset Color Guide, IPI Everyday Specimen Book. Address nearest branch or International Printing Ink, Empire State Building, 350 Fifth Avenue, New York 1, N. Y.

## ROSBACK

• Hi-Pro Paper Drills, Rotary Round Hole and Slot Hole Perforators, Snap-Out Perforators, Power and Foot-Power Vertical Perforators, Hand Perforators, Power and Foot-Power Punching Machines, and Gang Stitchers.

**F. P. ROSBACK COMPANY**

*Largest Perforator Factory in the World*

**BENTON HARBOR, MICHIGAN**

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## BAUM FOLDERS

WORLD'S GREATEST  
FOLDING MACHINE  
VALUES

RUSSELL ERNEST BAUM

615 CHESTNUT STREET, PHILADELPHIA, 6

## PREPRINT

To PREPRINT means to check and to correct plate and form faults and errors when it can be done most economically and efficiently.

It will cut down your makeready time, increase the impression output of your presses, and add to your profits. Write for circular.

VANDERCOOK

PROOF PRESSES - BLOCK LEVELLERS - HACKER GAUGES

VANDERCOOK & SONS  
900 N. Kilpatrick Avenue, Chicago 51, Ill.

## GATHERING CABINET

THE LOW GATHERING CABINET is a thoroughly practical inexpensive device that greatly facilitates gathering (collating or assembling) sheets of paper into sets. Quickly adjusted for every size sheet up to 12"x18". Users are gathering 6000 sheets per hour. Folder on request.

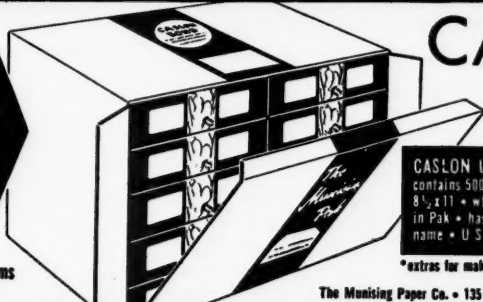
JOHN M. LOW & CO.

223 W. MADISON ST. CHICAGO 6, ILL.

BUY AS A UNIT ★ Convenient-Compact-Clean ★ SELL AS A UNIT

CASLON BOND PAK  
holds 10 boxes • 5000  
plus\* sheets • a complete  
storage or delivery  
unit with space for label

for letterheads and forms

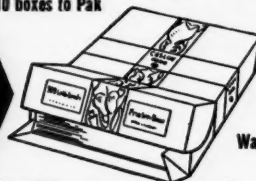


## CASLON BOND

Accurate mill-cut 8½"x11" • white, 500 plus\* sheets to box,  
10 boxes to Pak

CASLON UTILITY BOX  
contains 500 plus\* sheets •  
8½"x11" • white • 10 boxes  
in Pak • has label for your  
name • U.S. Patent 2319018

\*extras for make-ready



FITS THE  
DESK  
DRAWER

Watermarked

The Munsing Paper Co. • 135 S. La Salle St. • Chicago 3, Ill.

BUY AS A UNIT ★ Convenient-Compact-Clean ★ SELL AS A UNIT

When Writing to Advertisers Please Mention THE INLAND PRINTER

87

## CLASSIFIED BUYERS' GUIDE WANT AD SECTION

### RATES:

● Display: 1 ti.	3 ti.	6 ti.	12 ti.
1/4 inch....\$ 9.00	\$ 8.25	\$ 7.50	\$ 6.75
1 inch.... 15.00	13.50	12.00	11.00
2 inches.. 27.00	25.00	23.00	21.00

### ADVERTISING LAYOUT

#### Study FRANK H. YOUNG'S ADVERTISING LAYOUT COURSE At Home

Now is the time to make your spare time pay. Increase your earning power. Mr. Young, International layout authority, offers a complete Home Study Course to help printers, advertising men, artists, etc. Learn by mail how to use sound layout principles. Receive Mr. Young's own personal criticisms. Endorsed by graduates. Easy payments. Write to Dept. C-443 for free details.

#### AMERICAN ACADEMY OF ART

Frank H. Young, Director  
25 E. Jackson Boulevard Chicago, Ill.

### BINDERY EQUIPMENT

## 3 KINDS OF MECHANICAL BINDING FOR CATALOG PRINTERS

## WIRE-O ★ PLASTIC RING KING

(MADE IN SPIRAL COILS)

Let us bind a dummy or old catalog free and quote on your next catalog job. NEW MULT-O LOOSE LEAF BINDERS. 22 rings in sheet size 8 1/2 x 11. Ask for our new descriptive circular.

## The DOBSON-EVANS CO.

MECHANICAL BINDING SPECIALISTS  
305-7 N. Front St., Columbus 15, Ohio

### BRONZING MACHINES

MILWAUKEE BRONZERS — for all presses. Some rebuilt units. C. B. Henschel Mfg. Co., Milwaukee, Wis.

### COMPOUNDS

● "PADEEN" Cold Padding Compound.  
New synthetic formula at volume production prices:  
Gallons .....\$4.95  
1/2 Gallons.....\$2.75  
Quarts .....\$1.45  
Graphic Arts Laboratories, Box 365, Hamilton, Ohio.

### CALENDARS AND CALENDAR PADS

CALENDAR PADS—67 Styles and Sizes. Write for catalog. Calendar backs for advertising, sheet pictures. Wiebush Calendar Imptg. Co., 109 Worth St., New York, N. Y.

### ENGRAVED STATIONERY

● WEDDING INVITATIONS and other engraved stationery of fine quality. Siegrist Engraving Co., 924 Oak St., Kansas City 13, Mo.

### EQUIPMENT WANTED

## ★ THINGS TO DO IN 1945 ★

★ STOP COMPLAINING  
★ BUY MORE WAR BONDS  
★ WRITE TO THE BOYS IN SERVICE  
★ GIVE BLOOD TO THE RED CROSS  
★ SPEND A LITTLE, SAVE MUCH  
★ MAKE AMERICA THE BEST PLACE TO LIVE IN

★ If your printing plant is for sale or if you have surplus machinery to sell, contact

★ **PRINTCRAFT REPRESENTATIVES**  
★ 277 BROADWAY, NEW YORK 7, N. Y.  
★ PHONE RECTOR 2-1395

## Equipment Wanted

Kluge Press with Kluge Feeder, C & P or Craftsman with Kluge Feeder 10 x 15 or 12 x 18. Automatic Virkotype Machine also wanted. Will pay cash. Address: Box J-796 Inland Printer, 309 W. Jackson Blvd., Chicago, Ill.

● ENVELOPE FOLDING EQUIPMENT wanted by private party. Plunger or rotary. Any size or condition. Also Die Cutter 27x41 Miller-Major or No. 2 Kelly. Send complete description and price to Box J-808 % The Inland Printer.

● WANTED: SEYBOLD paper cutter. Reynolds Metals Company, Seventh and Bainbridge Sts., Richmond, Va.

### FOR SALE

● LONG ESTABLISHED MODERN PRINTING PLANT for sale, located in one of Florida's finest lower east coast cities. Owner wishes to retire. Equipment consists of Style B Kelly Special, Linotype, Pedestal saw, Miehle Vertical, Kluge, automatic folder, power cutter, thermograph machine, non-offset spray gun, and many more items of machinery and equipment. Complete list to those interested. Business better than \$20,000 yearly with no solicitation. Best line of customers in city. Business can be doubled by aggressive owner. Priced for immediate sale at \$20,000.00. Some terms to responsible person. Write Box J-801 % The Inland Printer, 309 W. Jackson, Chicago 6, Ill.

### FOR SALE (continued)

A precision  
machine shop  
staffed by

Seasoned Machinists  
assures

## A JOB that makes the Grade!

New Model Sheridan 40" automatic clamp cutter.

Oswego 38" auto clamp cutter, ten foot table, used for cutting textile swatches.

Niagara foot power shears in 30 and 36" sizes.

Smythe 24" conveyor gluer.

Seybold 22" job backer.

Seybold 57" knife grinder.

Model B Intertype, rebuilt.

Model C Intertype, rebuilt.

Model 26 Linotype No. 39135, a four magazine mixer machine.

Model 8 Linotype No. 52442, including extra magazines and series of Memphis and Caslon matrices if desired.

No. 1 Miehle Pony Press, No. 12908 with Dexter pile Feeder No. 9809.

## TYPE & PRESS OF ILLINOIS

220 S. JEFFERSON CHICAGO 6

● BABCOCK two-color Rotary, sheet size 48 x 71. In excellent condition. Can be inspected in running order. The MacLean Publishing Co., 481 University Ave., Toronto, Canada.

● Bookbinders' Machinery—New model National book sewing machines; also rebuilt machines. Write for particulars. Joseph E. Smyth Co., 720 So. Dearborn St., Chicago, Illinois.

● For Sale: An Extensive Line of new and rebuilt printing equipment on easy terms. Write for free list. Missouri Central Type Foundry, Wichita, Kan.

(Continued on next page)

## RUTHERFORD MACHINERY COMPANY

Division - General Printing Ink Corporation

## LITHOGRAPHIC EQUIPMENT

H. B.

*Rouse*

ACCURATE composing room tools  
give maximum production from  
every man-hour. Write for catalog  
of ROUSE Time-Saving equipment.

& COMPANY  
2218 NORTH WAYNE AVENUE, CHICAGO, ILLINOIS

MEGILL'S  
Patent

Spring Tongue  
GAUGE PINS



QUICK ON... The universally popular Gauge Pin. \$1.80 dozen, with extra Tongues. Reg. U.S. Pat. Office.

## Megill's Gauge Pins for Job Presses

Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—the best. Circular on request. Sold by dealers.

THE PIONEER IN 1870

THE EDWARD L. MEGILL COMPANY

763 ATLANTIC AVENUE, BROOKLYN 17, NEW YORK

MEGILL'S  
Patent

Original Steel  
GAUGE PINS



A handy Gauge Pin made with 12 pt., 15 pt., or 18 pt. head. Adjustable. 75c a dozen for either size.

## FOR SALE (continued)

## HERE'S THE TYPESETTING MACHINE YOU NEED

MODEL 5 LINOTYPE, low base

MODEL 18 LINOTYPE, 2 magazine machine.

MODEL B INTERTYPE, 2 magazine machine.

MODEL 8 LINOTYPE, 3 magazine machine.

MODEL C INTERTYPE, 3 magazine machine.

MODEL CSM INTERTYPE, 3 main magazines, 3-30 channel auxiliary magazines.

Any of these machines may be purchased in good operating condition, or thoroughly rebuilt with new machine guarantee.

Complete List Now on Press. Write Today.

**Payne & Walsh**  
CORPORATION

82 Beekman St., New York 7, N.Y.  
BEekman 3-1791

YOUR MOST DEPENDABLE SUPPLIER

## HELP WANTED

• **PRODUCTION MANAGER**—For high quality Offset-Letterpress plant. 150 employees—50% war work. Modern equipment—progressive methods. Position includes selection and training of employees. Scheduling. Organization and execution of production. Give experience, references, age, family status and residence needs. Send snapshot. Alert man will like this position. Contact Sam Weil, Sec. Keller-Crescent Company, Riverside at Locust, Evansville 8, Indiana.

## HELP WANTED (continued)

## WANTED— PRESSROOM FOREMAN

• We want a foreman for our cylinder press department—an ambitious man who is looking to the post-war period quite as much as to the present—a man with a broad practical knowledge, not only of fine commercial printing but also of process color printing at its best—a man whose character and ability will quickly command the respect and hence the loyalty of those working under him.

We offer such a man a real opportunity to join and go forward with the fastest growing business in this particular field of the graphic arts—a business which in a very short space of time has become a big producer, but selling a product and service with far greater possibilities after the war than even at present—a business of which you will be proud, as an associate—a business located in the central west, in a city of something less than 25,000.

If you think such a position might interest you, please write fully regarding yourself, family, work experience to J-797, c/o The Inland Printer, 309 W. Jackson Blvd., Chicago (6), Ill.

• **OPPORTUNITIES FOR 2 SKILLED BINDERY MEN:** We need a ruling machine operator and a record-book finisher in our bindery. Large, well-equipped plant handling good volume of high class printing, ruling, binding, and lithography. Working conditions ideal. City of well over 100,000 with good schools and recreational facilities adjacent to scenic Ozark and Ouchita mountains. Want men of character and ability to work and live and grow with us. Opportunity for advancement assured. Need is urgent. If you are the man, write today. DEMOCRAT PRINTING & LITHOGRAPHING COMPANY, Little Rock, Arkansas.

• **THOROUGHLY EXPERIENCED Adding Machine-Typewriter Mechanic Salesman.** Must be capable, courteous, neat and well recommended. Salary \$60.00 per week—more if you earn it. Randle Office Supply Co., Valparaiso, Indiana.

• **PRINTER:** Thorough experience job composition and make-up. Also press experience preferred. Permanent. Write Waverly Publishing Company, Waverly, Iowa.

## HELP WANTED (continued)

• **FOREMAN**—who can do good work on cylinder and automatic presses, understands general printing business and wants permanent job with growing business in medium sized Central New York State village. Shop does fair volume of good grade printing and publishes weekly newspaper. Job will pay well above average to man capable of taking charge in shop. Give full details in first letter and interview will be arranged if qualifications and references are satisfactory. Write Box J-804.

• **ASSISTANT TO SUPERINTENDENT.** Commercial Printing Plant on West Coast. This is strictly a supervising position but man must be thoroughly competent cylinder pressman who has had plenty of experience on halftone and process work. Man in his 40's most desirable. Do not fail to state your experience, places employed, positions held and salary received. Write Box J-783, % The Inland Printer.

San Bernardino, Calif., and nearby town need a trade composition shop.

• **THIS IS A POST-WAR OPPORTUNITY.** If you are a job compositor, with or without equipment there are several good locations available. Suggest you consider this opening and contact the shops in San Bernardino, Riverside, Ontario, Corona, etc. The San Bernardino shops are sponsoring this ad. Write Box J-805 % The Inland Printer.

• **STEADY POSITION** for ambitious all-around printer. Must handle complete one-man letter press department in combination offset-letterpress shop. Northern Indiana city. Best wages and working conditions. Write Box J-794 % The Inland Printer, 309 W. Jackson Blvd., Chicago 6, Illinois.

• **CYLINDER PRESSROOM FOREMAN**—Seeking quality-minded producer to supervise 8-press department, replacing man promoted to production office. Modern equipment, precision makeup and lockup methods, premake-ready. Unionized department. Quality plant in Indiana City on the beautiful Ohio. Reply Box J-802.

• **JOB AND BOOK FLOORMAN.** In midwest city of 35,000 there is a permanent position for a first class man 38 to 40 years of age; union, scale \$50.00 for 40 hours. Please give complete details about yourself as to age, health, education, where you have worked and kind of work you have done. Address Box J-795 % The Inland Printer.

• **CYLINDER PRESSMAN.** Steady work. Excellent working conditions. Kelly, Miller, Simplex, Miehle Automatic. Security Bank Notes Co., 3113 Forbes St., Pittsburgh 13, Pa.

• **LINO OPERATOR:** Union, good working conditions—well equipped plant located in University town. Job permanent, \$1.22½ hour days, \$1.28½ nights, no layoffs—some overtime. Write or wire the Ann Arbor Press, Ann Arbor, Michigan.

• **COMBINATION INTERTYPE OPERATION and Floor man.** Union. \$1.35 per hour. Days. No layoffs, well equipped shop. Vacation with pay. Citizen Job Printing, Jackson, Michigan.

• **LINOTYPE OPERATOR** and Cylinder Pressman wanted—permanent position in University plant. OBU press, Shawnee, Oklahoma.

(Continued on page 90)

## ROTARY PRESSES

for Lithographers, Printers, Newspaper Publishers. Also Presses for Folding Box Manufacturers. Tell Us Your Requirements

WALTER SCOTT & CO., INC., PLAINFIELD, N.J.



## STITCHING WIRE

ROUND OR FLAT

The Seneca Wire & Mfg. Co., Fostoria, Ohio

## AMSCO CHASES

ELECTRIC-WELDED • SQUARE AND TRUE • ABSOLUTELY GUARANTEED  
SOLD BY ALL DEALERS

AMERICAN STEEL CHASE COMPANY

31-31 Forty-Eighth Avenue, Long Island City, New York



... for modern pressrooms

MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.

When you want to **KNOW**...go to an expert!



When you want to know what kind of paper to buy, see your printer. For years these experts have depended on the quality of Rising Papers to help maintain their own reputation for good printing. Among other lines: Rising Bond (25% rag), Rising Line Marque (25% rag), Finance Bond (50% rag), Rising Parchment (100% rag). The Rising Paper Co., Housatonic, Mass.

Ask your printer...he **KNOWS** paper!



**Rising Papers**  
PRINTING AND TECHNICAL

## What's good advertising for us is good advertising for you, too!

The advertisement above is one of a series on the same theme Rising is running throughout 1945.

In it we frankly rest our reputation with the public on our reputation with you who know quality paper. We believe we're thereby building the kind of customer confidence that will prove the soundest sort of sales approach for the entire printing trade.

The list of consumer magazines carrying this advertising includes:

U. S. NEWS • BUSINESS WEEK • SALES MANAGEMENT  
ADVERTISING & SELLING • PURCHASING • PRINTER'S INK



**Rising Papers**

PRINTING AND TECHNICAL

### Classified Buyers' Guide (continued)

#### HELP WANTED (continued)

- **CUTTING MACHINE OPERATOR** on can labels. Latest Seybold Precision Machines. Union plant—must be member Bookbinders Union. Schwabacher-Frey Co., 510 Third St., San Francisco 7, California.
- **PRESSMAN**—a fine position with a future is open to a man who has had several years experience running ATF 17 x 22 style C Kellys on high quality work. Write for interview at your convenience. Philadelphia, Box J-800 % The Inland Printer.
- **OFFSET PRESSMAN** for LFR-LFQ and LB Harris presses. Also strip-pers. Steady work. Excellent working conditions. Security Bank Notes Co., 3113 Forbes St., Pittsburgh 13, Pa.
- **PRINTER**: Ambitious man who wishes to perfect himself at trade in fine shop doing fine work, in college town, with assured permanent employment. Write Ovid Bell Press, Fulton, Mo.
- **STEADY POSITION** for capable job and ATF Kelly pressman. Excellent post-war future. Union Shop. Good central Indiana city of 30,000 population. Write Box J-773 % The Inland Printer.

#### MECHANICAL OVERLAY PROCESS

Leading Printers and Publications  
Now Use COLLINS

#### CHALK RELIEF OVERLAYS

FOR ALL HALFTONE MAKEREADY

Great improvements over slow hand-cut Overlay method. Low cost, saves time. Improves quality. Apply on company letterhead for free instruction books and prices.

A. M. COLLINS MFG. CO., 226 Columbia Ave., Philadelphia, Pa.

#### MOTORS & CONTROL EQUIPMENT

- **CLINE ELECTRIC MFG. CO.**, Cline-Westinghouse Motor and control equipment for printing machinery, 211 West Wacker Dr., Chicago, Ill.

#### OFFSET PRINTING FOR THE TRADE

#### Trying to Run Your Plant Short-Handed?

Let Our Shop Handle The Over-Flow. We offer the complete facilities of a modern photo-offset plant (from art department to bindery) able to produce any piece from a black and white circular to a four-color process billboard—from a letterhead to a 1,000 page catalog.

Planograph-Offset will give you the profit without the worry... 15 to 50% can be added to our quoted price without being out of line on your estimate. We furnish a flat scale from which to quote on ordinary combination form planograph runs; we make special quotations on more complicated jobs according to specifications. We handle complete from art work, type-setting, etc., to bindery—or camera, plate, and presswork only—shipping flat to your plant for finishing.

We Protect Your Accounts—Every printer on our books will testify to the fair treatment we extend them.

FOR PRICE LIST WRITE:

**GREENLEE CO.**

TELEPHONE DIVERSEY 8400

2225 N. Lakewood Ave., Chicago 14

#### PHOTOENGRAVERS' MACHINERY & SUPPL.

- **THE DOUTHITT CORPORATION**, 650 W. Baltimore Ave., Detroit, Mich. Complete plate making equipment for lithography and photo-engraving. Cameras, Whirlers, Printing Frames, etc.

#### ROTARY PRINTING PRESSES

- **DUPLEX PRINTING PRESS CO.**, rotary and flat-bed web presses, stereo and mat machinery. Battle Creek, Mich.

(Continued on next page)

Classified Buyers' Guide (continued)

RUBBER PLATE MATERIALS & TOOLS

LOOK FOR  
THE TI-PI  
TRADE  
MARK

**TI-PI**

REG. U.S.  
PAT. OFF.  
314445

RUBBER PRINTING PLATES  
AND CUTTING TOOLS

SOLD BY LEADING PRINTERS, SUPPLY DEALERS  
USED BY LEADING RUBBER ENGRAVERS  
TI-PI CO. 1000 BROADWAY KANSAS CITY, MO.

SITUATIONS WANTED

- **PLATE MAN—FORMER ENGRAVER**—20 years on present job wishes change, experienced on every type of press, room plate trouble, drawing edges, repairing, etc. Electrotype finisher and patcher. Plenty of magazine and four color experience, re-etching on originals or duplicates nickel, chrome or electrotypes, knowledge of the Bishop method of plate treating for pre-makeready. A-1 reference both press room and foundry. All correspondence answered promptly. Write Box J-798 % The Inland Printer.
- **EXECUTIVE**—21 years in the lithographing, printing and office supply business. At present employed as General Manager of a commercial printing and lithographing plant. Experienced in estimating, sales, purchasing and production. Prefer connection in southern or western state. Write Box J-799.
- **COMBINATION Linotype and Monotype Operator** who can also operate caster, desires a steady position. 20 years experience and thoroughly competent on all classes of work. Write Box J-807 % The Inland Printer.
- **COMPOSING ROOM FOREMAN**—Good organizer with wide experience in supervision. Typographer, Linotype and Ludlow operator. All classes of commercial, job, magazine. 51 years old. 28 years experience. Write Box J-803.
- **PLATEN JOB CYLINDER PRESSMAN** wants change. 27 years experience. Kluge unit, Vertical, B-Kelly, Horizontal. Permanent. Union. Age 42. Tell all first letter. Write Box J-806.

TYPEFOUNDERS

*Announcing 3 New Faces*  
**Karnak Black Cond. Italic**  
**Valiant** **Samson**

Send for specimen sheet showing all sizes and prices  
**ACME TYPE FOUNDRY**  
 161 W. HARRISON ST., CHICAGO 5, ILL.

THE BAUER TYPE FOUNDRY, INC.  
 235 East 45th Street, New York, N. Y.  
 Producers of fine type faces.

MISSOURI-CENTRAL TYPE FOUNDRY, the big type foundry of the West. Free catalog, Wichita, Kansas.

WIRE

**SPECIFY PRENTISS STITCHING WIRE**  
 Over eighty-five years of wire drawing experience. Supplied in coils or on spools. SOLD BY LEADING DEALERS EVERYWHERE.



Chapman  
STATIC  
Neutralizer

Makes Presses  
Deliver Light Paper  
LIKE THIS  
←  
INSTEAD OF LIKE THIS

Stabilizes Production - Cuts Waste  
and Cures many Pressroom headaches  
in world wide use

CHAPMAN ELECTRIC NEUTRALIZER CO.  
 BOX 268, PORTLAND 6, MAINE

"YOU CAN  
SAY THAT  
AGAIN"



Adena  
Half-tone  
Offset

A good story is worth telling over and over. The experienced printer realizes this and tells the ADENA story again and again.

Midway between enamel  
and regular offset


Humidified during manufacture, treated to moisture-proof packing, delivered to printer absolutely flat.

DULL OR GLOSS



SAVE MONEY BY  
SHIPPING VIA MIAMI  
VALLEY SHIPPERS' ASSN.

MAKERS OF QUALITY OFFSET, LITHOGRAPH AND BOOK PAPERS



A BUY-WORD FOR HIGH-GRADE

CHILICOTHE PAPERS

THE CHILICOTHE PAPER CO. Chillicothe, Ohio



Envelopes are Backed by a  
Guarantee that Means Something

UNITED STATES ENVELOPE CO.  
 SPRINGFIELD 2, MASSACHUSETTS  
 13 PLANTS FROM COAST TO COAST

To Keep 'em Flying! Buy War Bonds!

RAISED PRINTING COMPOUNDS  
 INKS, MACHINERY (HAND AND AUTOMATIC)

25 Years' Experience at Your Service.

THE EMBOSSOGRAPH PROCESS CO., INC.  
 251 WILLIAM ST., NEW YORK, N. Y.

# THE *Inland* PRINTER



WORLD'S LEADING BUSINESS AND TECHNICAL JOURNAL IN THE PRINTING AND ALLIED INDUSTRIES

JANUARY, 1945 • VOL. 114 • NO. 4

## LEADING ARTICLES FOR YOU THIS MONTH

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Member Associated Business Papers • Member Audit Bureau of Circulations

THE INLAND PRINTER, January, 1945, Volume 114, No. 4. Published monthly by Trade Press Publishing Corporation, 309 West Jackson Boulevard, Chicago 6, Illinois (Eastern Office, 522 Fifth Avenue, New York City). Subscription is \$4.00 a year in advance; single copies, 40 cents. Canada, \$4.50 a year; single copies, 45 cents. Foreign, \$5.00; single copies, 50 cents. Entered as Second-class matter, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879.

All manuscripts should be accompanied by adequate postage for their return. THE INLAND PRINTER assumes no responsibility for unsolicited contributions, except to accord them courteous attention and ordinary care.

J. L. Frazier, Editor and Manager

Donald T. Sutte, Advertising Manager

Harold R. Wallace, Associate Editor

Glenn C. Compton, New York Editor

H. Goodenow, Circulation Manager

Eastern Advertising: William H. Thorn, 522 Fifth Avenue, New York City 18

## THE HANDY WAY TO ORDER A PERSONAL COPY OF THE INLAND PRINTER SENT TO YOU MONTHLY

*The Inland Printer*

309 WEST JACKSON BOULEVARD, CHICAGO 6, ILLINOIS, U. S. A.

Please send me monthly a personal copy of THE INLAND PRINTER for ..... years.

☐ I enclose \$..... ☐ Send bill first to ☐ me; ☐ my firm.

NAME.....

ADDRESS.....

CITY.....STATE.....

Subscription Rates: U.S.A., 3 yrs., \$10; 2 yrs., \$7.00; 1 yr., \$4.00. Canada, 3 yrs., \$11.50; 2 yrs., \$8.00; 1 yr., \$4.50. Foreign, 3 yrs., \$13.50; 2 yrs., \$9.00; yr. \$5.00.

## BOOKS FOR PRINTERS

### How to Make Type Readable...\$2.00

By D. G. Paterson and M. A. Tinker. Results of testing 12,000 students over 12-year period to find standards for all factors of type selection and arrangement on printed page.

### Layouts & Letterheads.....\$5.00

By Carlyle, Oring, and Richland. Original layouts of advertisements and letterheads to use "as is" or combine and adapt. 10 by 8; 152 pages.

### Lettering, By Wm. Longyear.....\$3.00

### Making Type Work (Sherbow)...\$1.75

### Technique of Advertising Layout...\$7.50

By Frank H. Young. Basic principles are demonstrated by 140 layouts, complete ads, and color pages by renowned layout experts. Lettering, design and typography, for newspapers, direct mail. 10 by 13; 200 pages.

### Type Specimens for Layout, Printing and Lettering, By Wm. Longyear.\$2.50

Nearly 400 alphabets for letterers, layout men.

### Typologia: Studies in Design and Platemaking, By Frederic W. Goudy.\$3.00

America's great type designer describes designing a type and details of making, from the designer's mental attitude to the printed impression. Each step is graphically illustrated.

### Practical Touch System for Linotype Keyboard, By E. B. Harding....\$2.25

(Adaptable also for intertypes and linographs.) Teaches correct methods by elementary, progressive exercises for self instruction of beginners. Copy and styles for practice work to increase speed and accuracy. Outlines routine care of machine.

### Linotype & Intertype Speed Book.\$1.00

By H. J. Pickert. A direct method of learning fingering of linotype, intertype, and linograph keyboard by touch system. 3 1/2 by 5; 9 lessons.

### Linotype Keyboard Operation...\$2.75

Manual by Mergenthaler Linotype Co. of methods of study and procedures for setting various kinds of composition on linotype. 180 pages.

### Linotype Machine Principles....\$3.50

Official manual, by Mergenthaler Linotype Co. Essential facts on basic mechanisms, parts, and functions. The cause, effect, and remedy of certain troubles are given to show proper maintenance these will never happen. 487 pages.

### Photography and Platemaking for Photo-Lithography, By I. H. Sayre...\$5.00

A text book authorities endorse. Step-by-step procedure, copy to finished albumin or deep-etched plate. Chemistry, formulas for wet, dry plate negatives. Technique of filtering, making halftones, drop-outs, color, layout, imposition.

### 101 Roughs (Revised, Expanded)...\$3.00

By Don May. A ready reference handbook of ad layouts based upon 31 definite layout patterns, accompanied by harmonious type combinations and rules for layout.

### Mechanism of the Linotype.....\$2.50

By John S. Thompson. (Twelfth edition.) Complete instructions on care and operation of linotype, for novices or experienced operators, with 170 illustrations of parts and latest models. Revised and amplified by E. M. Keating, instructor in Mergenthaler Linotype School, Chicago. Explains functions, adjustments, replacement of parts, and things to remember. 4 1/2 by 6 1/2; 230 pages.

### Lithographers' Manual, The.....\$5.00

By Walter E. Soderstrom. A manual of methods, materials, equipment used. Illustrated; 336 pp.

Order direct from this. Enclose remittance—we'll pay postage in U.S.

THE INLAND PRINTER Book Dept.,  
309 W. JACKSON BLVD., CHICAGO, 6

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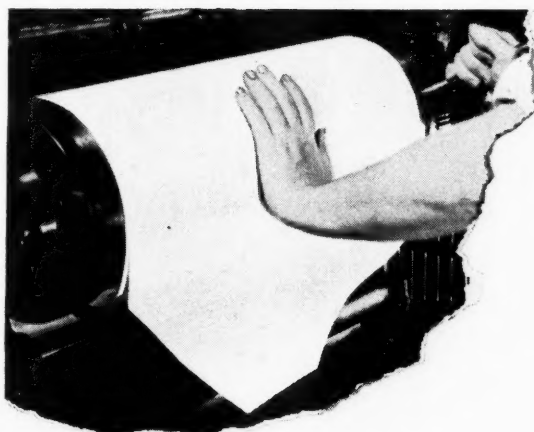
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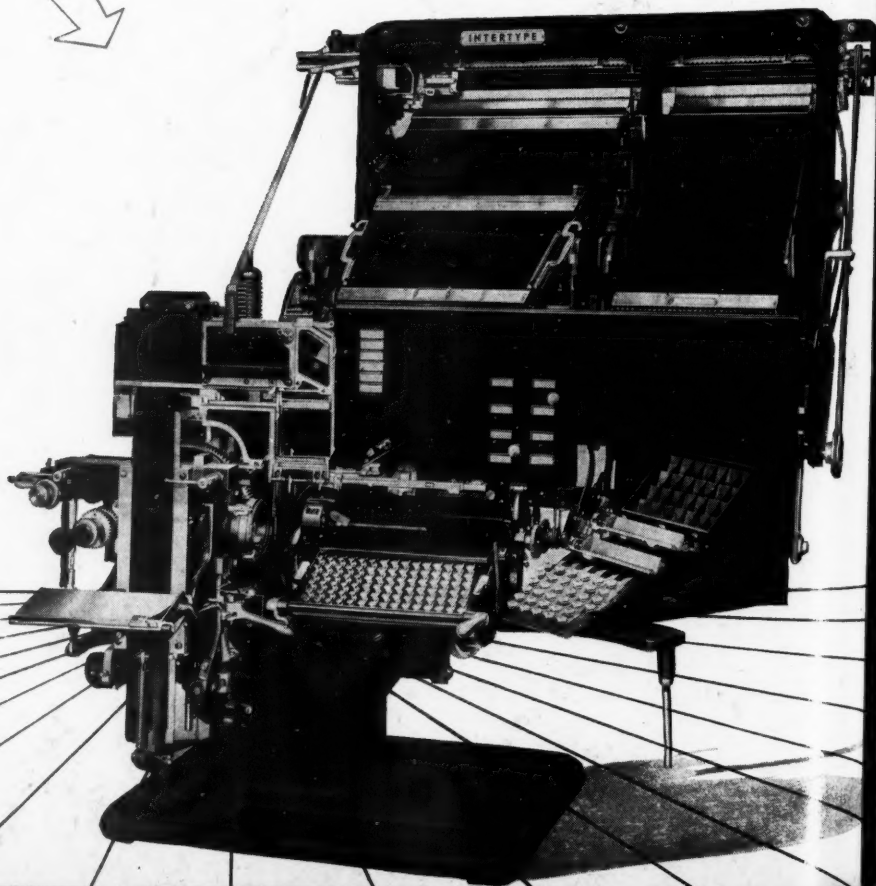
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